




O'NEILL'S MUSIC OF IRELAND

OVER 1,000 FIDDLE TUNES

A NEWLY REVISED & CORRECTED
COLLECTION OF THE DANCE MUSIC OF IRELAND:
JIGS, REELS, HORNPIPER, LONG DANCES & MARCHES.
AN INTRODUCTION ON THE HISTORY
OF IRISH MUSIC. TIPS ON PLAYING
WITH AN AUTHENTIC FEELING.
NEW SETTINGS FROM THE PLAYING
OF MICHAEL COLEMAN & THE
SLIGO FIDDLE MASTERS.
BY MILES KRASSEN.



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O'NEILL'S MUSIC OF IRELAND

NEW & REVISED

BY MILES KRASSEN

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INTRODUCTION



Although a small number of Irish airs can be found in manuscripts dating from the sixteenth century, the first serious attempts to transcribe and collect the traditional melodies of Ireland began with the publication of Edward Bunting's *General Collection of the Ancient Irish Music* in 1796. Bunting's work ushered in a century of concern for the survival and preservation of Ireland's traditional music that was to be highlighted by the notable work of several other important collectors. Bunting had been hired to notate the music of the last of the Irish harpers who were assembled for the celebrated Festival of Harpers at Belfast in July, 1792, and most of his published work derives from the florid harping tradition. But although Bunting was able to preserve a number of airs, his work did little for the practice of traditional harping, since his transcriptions took such liberties as rendering the airs in impossible keys and adding accidentals which were unplayable on the harps as traditionally tuned.

Bunting was followed by the second of the great nineteenth-century collectors, George Petrie. Petrie published several volumes in his lifetime which, however, featured almost exclusively airs taken down from singers; only with reluctance did Petrie include settings notated from the playing of traditional instrumentalists. Petrie's large manuscript collection ultimately appeared posthumously as *The Complete Collection of Irish Music as Noted by George Petrie*, and was published under the editorship of Sir Charles Stanford during the period 1902-1905.

Perhaps the most successful of the nineteenth-century collectors was P. W. Joyce, whose *Old Irish Folk Music and Songs* appeared in 1909. Joyce's work is much less marred by the kind of prejudices which limit the value of the Bunting and Petrie collections. Yet he, too, emphasized vocal music, and felt compelled to publish a manifestly untraditional piano accompaniment for the melodies.

Despite their limitations, the works of these three collectors did much to call attention to the vast and neglected treasurehouse of Ireland's tradi-

tional music. Collectively, the three were responsible for the publication of literally thousands of airs. Nevertheless, at present when one thinks of publications of traditional Irish music (or if one were to ask a traditional Irish musician to suggest a book of Irish tunes) there is no doubt that the works of Francis O'Neill would come first to mind. For O'Neill was the first of the great collectors to concern himself primarily with the dance music of Ireland, the reels, jigs, and hornpipes rattled off by legions of pipers, fiddlers, flute players and practitioners of all the other instruments of traditional Irish music.

The remarkable O'Neill had at least three distinct vocational careers following his emigration from West Cork at the age of 16. He was at various times a sailor, educator, and finally Chief Superintendent of Police in Chicago between the years 1901 and 1905. However, he is deservedly best known as editor of two major collections of traditional Irish music, *The Music of Ireland*, published in 1903, and its sequel, *The Dance Music of Ireland*, which appeared in 1907. Francis O'Neill was a fervent amateur who began his collection with no intention of publication. Originally, he sought to have noted down the large number of tunes he remembered from his childhood. However, once this endeavor was begun, O'Neill met with such an enthusiastic response from the many lovers of Irish music in Chicago that he was ultimately able to publish more than 2000 tunes. What made O'Neill's work so valuable was the presence of a vital community of Irish musicians then living in Chicago. His access to the playing of so many fine instrumentalists permitted him to enlarge his original scope. We find, then, in O'Neill's books not only the tunes heard in his youth in West Cork but also a number taken from rare manuscripts, and, most important, a large number of settings noted down from the playing of pipers, fiddlers, and flute players in Chicago.

While O'Neill may have been largely untrained, he possessed one quality which fairly

guaranteed that his work would be a great improvement over that of the earlier collectors. O'Neill was himself an accomplished flute player who participated regularly at sessions of Irish music. He had first-hand knowledge and appreciation of the fine art of playing traditional Irish music. He had a personal relationship with many of the best players; it is said that on more than one occasion he found a position on the Chicago Police Force for traveling Irish musicians who were thus given the means of remaining in Chicago. Many interesting accounts of O'Neill's adventures as a collector of Irish music are recounted in his book, *Irish Folk Music*, recently reissued by Norwood Editions.

Although more than 60 years have passed since the publication of O'Neill's books, they remain indisputably the standard collections for traditional Irish dance music. Indeed, since O'Neill's works were published, only Brendan Breathnach's excellent collection, *Ceol Rince na hÉireann* (published in Dublin, 1963), can be considered a significant advance in the publication of traditional Irish music. Nevertheless, the O'Neill books, for all their great value in containing such a large number of tunes and fine settings, are not without certain flaws. Some of the problems derive from human error, inevitable in any undertaking so vast. During the process of rendering such a large amount of music, mistakes were undoubtedly made in the notation. These were probably increased by the printer. Consequently, one finds in many tunes an occasional note that could not have been written by anyone as familiar with the music as Francis O'Neill. In addition, the books suffer from the fact that the transcribers had no mechanical means, such as the modern tape recorder, for preserving the performances.

In *Irish Folk Music* O'Neill describes the method most characteristically used for transcribing the tunes. Since Francis O'Neill could not himself write music, he enlisted the aid of Sgt. James O'Neill to do the actual transcribing. The two would get together with a particular musician who would play a tune they desired. James O'Neill would then attempt to reproduce it on paper. He, being also trained as a violinist, would then play back what he had written. The musician's comments would then be solicited and adjustments made. This process continued until the musician was (ideally) satisfied with James O'Neill's transcription. However, Francis O'Neill in his anecdotal writings repeatedly laments the obvious shortcomings of this method. Perhaps the essence of the problem is illustrated by a humorous account of a meeting between fiddler John McFadden and the renowned piper, Patsy Touhey:

It seems that on this particular occasion Touhey wanted to learn a tune from McFadden. He had McFadden play it for him several times and

then tried his own hand at it. Of course McFadden had to play it again, pointing out several "errors." This happened a number of times until Touhey finally gave up, for McFadden was playing the tune a little differently each time through!

McFadden, incidentally, is the source for many of the finest tunes in the book. O'Neill particularly cites his playing as being almost impossible to reproduce on paper. Yet this was the method the transcribers had to employ.

Another shortcoming found in O'Neill's work is the manner of indicating ornamentation. While one cannot now tell for certain without recordings how the music was actually played, we can at least surmise from contemporary standards and the commercial recordings of Patsy Touhey and Tom Ennis (both of whom provided O'Neill with settings), that the O'Neill transcriptions were largely under-ornamented. Many tunes appeared without even a single grace note. Furthermore, more complicated ornaments like rolls and cranns are indicated in a variety of different ways from tune to tune, often inaccurately. The problem probably stemmed from two or three causes. First, O'Neill was using several different instruments as sources for tunes, and some ornaments (for example, rolls—the most common form of ornamentation) are executed differently on different instruments. A roll on the fiddle does not contain the same notes as a roll executed on the pipes, flute, or whistle. Some of the confusion probably derived from the fact that Chief O'Neill (or, more likely, James O'Neill with his classical training) did not know this. Further confusion was probably generated by the fact that the musicians came from several parts of Ireland, and undoubtedly retained certain regional characteristics in their playing which the transcribers could not adequately study. Whatever the reasons were, there is no doubt that many of the embellishments as they are written in James O'Neill's transcriptions do not even remotely resemble the ornamentation regularly employed by traditional musicians alive today or on record.

Sgt. James O'Neill was undoubtedly a great aid to the chief. Indeed, the O'Neill books could not have been done without him. He must have possessed a pleasant demeanor, great diligence, and exemplary patience; he was presumably the only person Capt. O'Neill knew who combined these essential virtues with an ability to write music. Nevertheless, despite his good intentions and admirable qualities, James O'Neill is probably responsible for many of the surprising errors that mar the original edition of Francis O'Neill's books. In addition to the matters discussed above, these errors are mainly in the nature of incorrect key signatures and unnecessary accidentals. In many ways, James O'Neill as a transcriber resembles Edward Bunting.

Both, it seems, found it necessary to sacrifice authenticity for musical correctness according to Western classical standards. While James O'Neill is not nearly as culpable in this regard as Bunting, it is unhappily the case that many of his key signatures render some very good tunes all but unrecognizable if played as written.

In James O'Neill's defense it should be remarked that the question of key signatures in traditional Irish music remains problematical, because the tunes in so many cases simply do not use the standard Western classical scales—and the traditional musicians of Ireland have themselves remained largely uninterested in any form of systematic theoretical analysis. The conventional major and minor-scale key signatures simply do not fit the older Irish tunes, which are generally based on modal scales. Yet up until very recently persons well acquainted with the actual nature of Irish tunes have not possessed sufficient knowledge of musicology to classify and write out the tunes properly.

Considering the defects, the effect the O'Neill books have had on Irish traditional musicians is nothing short of astounding. The books are known and owned wherever Irish music is played. It is often reckoned that the books' existence was one of the major factors that made possible the survival and current renaissance of Irish traditional music in this century. Yet this rebirth of tradition seems almost mystical when one considers how much differently the tunes are traditionally played than they are written in O'Neill's books. While the books have undoubtedly contributed much in the way of preserving these tunes, something unwritten that was present in the musicians' memories was required to preserve the real music.

No matter how carefully it is done, no written music can ever hope to convey all of the subtlety and expression of a vital musical experience which is essentially unwritten in nature. Yet many of the weaknesses present in the O'Neill transcriptions could be eliminated through re-editing. It is the aim of O'Neill's *Music of Ireland, Revised* to perform this service for students and players of traditional Irish fiddle music. For this revision the editor has chosen to concentrate exclusively on the dance music. The section on slow airs which is included in *The Music of Ireland* has been entirely omitted. It is the editor's feeling that the slow airs as written by O'Neill are in almost every case inferior settings which in no way convey the fine art of slow-air playing still to be found among traditional musicians in Ireland. Within the United States Irish musicians can rarely be found who still play the old airs in the authentic manner. Consequently, it can only be hoped that some collector in Ireland will take on the work of compiling and publishing fine instrumental settings of these airs.

On the other hand, the selection of compositions attributed to the legendary harper, Turlough O'Carolan, has been reprinted exactly as it appears in the original edition. The decision to retain the O'Carolan pieces was based on the increasing popularity they have lately achieved due to recordings by groups like the Chieftains. However, since this music derives from the harping tradition, which essentially developed quite apart from traditional Irish dance music, no attempt has been made to edit these pieces here. Too little is known at the present time about their actual manner of performance. We can be fairly certain that many of the key signatures utilized in the O'Carolan selections are more representative of the whims of earlier transcribers than of traditional harpers. The various types of ornamentation indicated must also be considered with suspicion. Nevertheless, many of O'Carolan's airs are very beautiful and worthy of adaptation by those players so inclined.

Otherwise, this edition concerns itself exclusively with the reels, jigs, hornpipes, and set dances. From O'Neill's original collection of 1100, approximately 920 have been selected. The primary reason for reducing the original number was to exclude numerous duplications. Since all of the tunes in this revision have been arranged for the fiddle, this necessitated excluding another small number of tunes. Several reels, for example, which contained excessive fingering beyond the first position were eliminated.

The extent to which a tune has been rewritten varies from case to case. An attempt has been made to render each tune in the key in which it is commonly played today by traditional musicians. In some cases only the key signature had to be changed from O'Neill's version. For example, O'Neill wrote many of the tunes in A with three sharps. The majority of these are actually played with only F# and are so written in this book. Consequently, the tunes in this book cannot (and should not) be classified into major and minor keys merely by perusing the key signatures—in many cases key signatures merely indicate which notes are to be played sharp or flat.

Other minor changes from the original include the correcting of individual notes which were probably printers' errors, bringing the time-signatures for reels, long dances, and jigs into conformity, and eliminating the dotted rhythm from transcriptions in the hornpipe section. The latter was dropped since it tends to suggest a more rigid and classical articulation than is actually employed by traditional Irish fiddlers. In addition, tune titles have been changed in several cases. The titles of tunes are often of very little importance to Irish musicians and are usually much less venerable than the tunes themselves. Many of the titles O'Neill used

were his own inventions and are no longer current. Titles in the present volume are often taken from influential recordings; they are those best known by traditional Irish musicians in the United States. O'Neill's original titles are, however, retained in the index in the back of this book for the use of those familiar with them.

The addition of ornamentation was a major concern. O'Neill is generally sparing in his inclusion of grace notes. Standard fiddlers' ornaments are rather generously applied in this revision and will be discussed in detail in a separate section of this introduction. Suffice it here to say that double grace notes are often used, and the orthography of rolls has been rendered consistent. Although it was the editor's concern to guard against over-ornamentation, a basically western-Irish style of fiddling was taken as the model, and it was therefore deemed necessary to include a greater amount of fingerwork than is usually implied in earlier editions.

In making this revision it was the editor's intention to apply a consistent stylistic approach to each tune. It has not always been possible to meet this aim. Francis O'Neill gathered tunes from players who came from several parts of Ireland. In different regions players not only applied ornamentation according to local standards, but often gave the same tunes different settings which exploited the aesthetic predilections of their particular region. The problem is further complicated by the fact that certain tunes are themselves regional in nature, and can often be played effectively only by players who have mastered that region's style. It is particularly difficult, if not impossible, to render some of the northern-Irish tunes in a southern style, and vice versa. Consequently, a certain amount of eclectic synthesis was required, and it was not possible to wholly maintain a regional stylistic integrity throughout the book.

It might be added, however, that the trend among modern players of traditional Irish music is toward a style which synthesizes elements from several regions. This trend has been stimulated by many recent recordings featuring exemplary players, and by the increasing accessibility of music from all parts of Ireland. While this process does indeed threaten the survival of certain distinct regional styles, it is also true that many regional styles are at the same time receiving quite unprecedented attention and appreciation. There is no doubt that a very vital and creatively stimulating period in the history of traditional Irish music is at hand.

In addition to the corrections that have been made on O'Neill's transcriptions, a large number of new settings have been adopted from the playing of several leading Irish musicians and used in place of the original settings. O'Neill's work was completed long before the golden age of Irish re-

cordings. Consequently, he had little access to the Sligo fiddle music which has exerted so major an influence on Irish music over the last fifty years. Since O'Neill's time the recordings of Michael Coleman, in particular, have provided standard settings and stylistic models for players on almost every instrument. Wherever possible the editor has chosen the Coleman setting for inclusion in this work. The recordings of Coleman's contemporaries James Morrison and Paddy Killoran have also provided settings which are included in this edition. Still other settings have been adopted from more contemporary recordings.

In addition, the playing of many Irish musicians currently active in the United States has been considered in selecting new settings that would enhance the book. Among these are Pat Cronin of Boston, Andy McGann and Pat Reynolds of New York, James Giblin of Cleveland, and Brendan Mulvihill of Washington, D.C. However, the principal stylistic model considered in revising the transcriptions was the playing of fiddler John McGreevy of Chicago. He was selected for this purpose for two important reasons. First, McGreevy, a lifelong resident of Chicago, through association with musicians in his youth has inherited much of the music of John McFadden and the other Chicago Irish musicians who were O'Neill's contemporaries. Second, over the past forty years he has particularly embraced the Sligo style of fiddling popularized in America by the masters, Coleman, Morrison, and Killoran. Indeed, of all the Irish fiddlers currently active in the United States, John McGreevy, along with John Vesey of Philadelphia, probably best represents the old Sligo style of fiddling.

In drawing on the playing of all of these exemplary musicians the editor generally preferred to utilize a complete setting wherever possible. However, the book contains a large number of tunes which are not commonly played today; it was therefore often necessary for the editor to draw upon his own experience and intuitive understanding in order to construct a setting incorporating those stylistic nuances generally preferred throughout the book. While it certainly cannot be claimed that such transcriptions represent exactly the way Coleman, or John McGreevy, would play the tune, it is the editor's belief that these settings would in most cases be at least acceptable to them. While the editor would have preferred to utilize only settings taken directly from the playing of exemplary fiddlers, this would have necessitated the excision of several hundred otherwise worthy tunes.

Francis O'Neill himself faced a similar difficulty, and he makes quite clear how extensively his own transcriptions were fabricated according to his own taste and knowledge of Irish music. In many cases the original edition contained tunes which he

could remember only in part, and for which James O'Neill had to compose as much as two or three measures to complete them. At one point, Francis O'Neill convened a special advisory committee to discuss and determine the final version of settings to be used. But the discussions were marked by such irresolvable disagreements that the O'Neills found it necessary to make the final decisions themselves. On the general subject of amending printed settings of Irish tunes it is relevant to quote O'Neill's own opinion in *Irish Folk Music*:

The editor of *Levey's Dance Music of Ireland* announces in a footnote that he took the tunes without alteration from the street players of London, merely changing one sharp in one tune only. Monotonous and unattractive versions of many of the numbers in that work discredit the result of his conservatism . . . it all depends on individual taste as to which version of a tune is the most meritorious . . .

Who, then, can lay claim to perfection; and why should palpably inferior versions and variants of traditional tunes be exempt from correction and alteration? (page 53)

In keeping with Francis O'Neill's stated philosophy, it has been this editor's goal to update and improve O'Neill's own work by drawing on the many outstanding recorded and contemporary settings that have become popular during the last fifty years. The editor has also attempted to apply many of the characteristics of Sligo fingering to settings of less common tunes, with the aim of making them more appealing to those enchanted by the charms of Sligo fiddling.

One final word of caution and explanation should be given. Although the editor was particularly anxious to include in the settings as many beautiful touches taken from the great players as possible, this intention was somewhat restricted by the format of the book and general limitations of space. In a work of this size it is only possible to go through each tune once. This precludes the possibility of including many fine variations. Yet, it is the subtle art of variation that makes the playing

of Michael Coleman and other great players so consistently exciting. The best players slightly alter their setting of a tune almost every time they play through it. This means that particular flourishes are used judiciously over the course of a performance, rather than being crammed all together in one run-through. Although the editor was concerned with the problem of over-embellishing the transcriptions, it was often found desirable here to utilize flourishes from several different settings in order to produce one composite version. While some of the resulting transcriptions may appear slightly overcrowded with ornamentation, the editor was deeply aware that everything could not be included. Nevertheless, it was considered preferable to graft on certain fine touches taken from the playing of Michael Coleman and others in order to convey stylistic nuance, rather than continue the trend of publishing bland, skeletal settings.

The editor would like to thank the many fine and generous people who have made this work possible. John McGreevy and the traditional Irish musicians of Chicago have for several years been for me living exemplars of the great music of Ireland. A special thanks must go to Seamus and Mary Cooley, whose generous and gracious hospitality was always available to me in Chicago. Al O'Leary of Cleveland made available many precious 78-r.p.m. recordings which were invaluable in preparing the transcriptions. The editor is also particularly grateful to John Maguire of the Bronx, N.Y., who magnanimously provided taped copies of all the extant recordings of Michael Coleman and several rare ones of James Morrison as well. Lawrence McCullough of Pittsburgh and Michael Moloney of Philadelphia made valuable suggestions which were incorporated in this introduction. I would also like to thank David Molk of Bloomington, Indiana for carefully proofreading the galleys and suggesting numerous improvements. Without the aid of these and many other people this book could not have been produced. Nevertheless, the editor takes complete responsibility for whatever unavoidable shortcomings the work may contain.

Miles Krassen
Nov. 18, 1975



ORNAMENTATION IN IRISH FIDDLE MUSIC

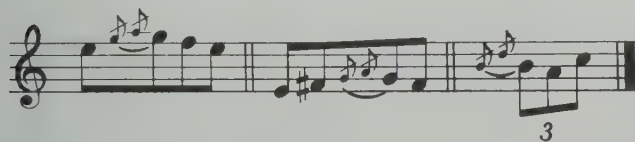


The music which follows makes use of the ornamental fingering patterns which are regularly employed by Sligo fiddlers and by fiddlers in most of the west and south of Ireland. Basically, there are four kinds of ornamentation that are produced by finger work. First is the single grace note:



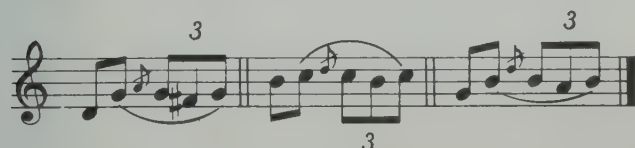
As you can see from the examples, a single grace note is merely a quickly played note inserted before the note to be ornamented; in most cases it is executed by the next finger, e.g., the fourth finger regularly graces the third. In the case of single grace notes applied to the first finger (A, E, B, or F#), either the second or third finger may be used. Modern players often use only the second finger for this purpose, but many older traditional fiddlers regularly use the third finger to grace the first. Single grace notes are most effectively used to separate two notes of the same pitch.

In most other cases where grace notes are desired the double grace note is employed:



The double grace note is not only rhythmically more effective, in that it delays the sounding of the higher pitch, but it is also easier to execute, since the positioning of the lower finger strengthens the left hand.

The third form of fingered ornament is the short roll or graced triplet:



In each case it is the last note in the triplet that is being "rolled." There has been some discussion concerning the appropriateness of this orthography. Brendan Breathnach, in his excellent introductory study, *Folk Music and Dances of Ireland*, suggests that the short roll might be better written as three grace notes:



The point is really that in execution the ornament is fingered very rapidly, and the note rolled is actually sounded a bit sooner than is suggested when it is written as the third note of a triplet. However, the triplet notation has by now become fairly standard in the literature, and is used frequently by O'Neill. Also, it is much clearer and easier to read than the three grace notes. It needs only to be pointed out that the actual sound of this ornament probably cannot be notated exactly in legible form and must therefore be learned by listening to traditional fiddlers. It goes without saying that the ability to reproduce this sound, acquiring the right touch, comes with practice. Notice again that the third finger is used for the higher grace note when rolling a note produced by the first finger.



The other major form of ornamentation is that which Breathnach calls the long roll:

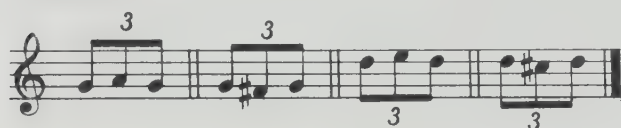


Again the written notes must be understood as a symbol. It is probably necessary to hear the actual

sound in order to be able to reproduce it. Notice that the roll is always slurred in one bow, which can, however, go in either direction. Although this particular ornament is a staple element in Michael Coleman's playing and in virtually every style of Irish fiddling outside of Donegal and the north, it does not appear in O'Neill's transcriptions. Nevertheless, it is such an important component, not only of traditional fiddling, but of piping and singing as well, that it is very difficult to account for its absence here. A third form of the roll is also used occasionally:



However, in the case of a reel, the individual notes of this roll go by so quickly that it is often preferable (and even more effective) to play a simpler ornament:



One important fact to keep in mind when playing rolls on the fiddle is that the notes that make up a particular roll are not affected by key. A D roll, for example, always has a C sharp (C#) even if you are playing in the key of G, which has a C natural (C). The following chart indicates the use of accidentals in the most common rolls. It should be obvious that all the rolls are executed by the fingers: there can be no roll on a note produced by an open string.



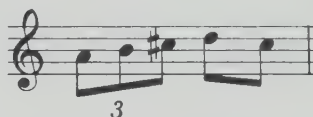
While the knack of applying rolls to a tune is highly regarded by traditional players, it can be said that the art of selectively replacing rolls with other notes is equally admirable.



can often be replaced by



or



The idea to keep in mind is that while the mechanics of ornamentation must be mastered as part of the basic skills to be acquired, this music should never be reduced to a matter of mere mechanics. And it should always be remembered that excessive ornamentation can all too easily obfuscate a tune's intrinsic beauty.

There are basically only two ornaments produced by the bow. The first and most common is the simple bowed triplet:



While some of the most technically accomplished players can begin their triplet in either direction, it is most commonly executed down-up-down (▢ ▽ ▢) as indicated. The bowed triplet is often interchangeable with a roll.

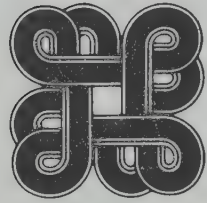
The second bowed ornament is actually a variation of the first:



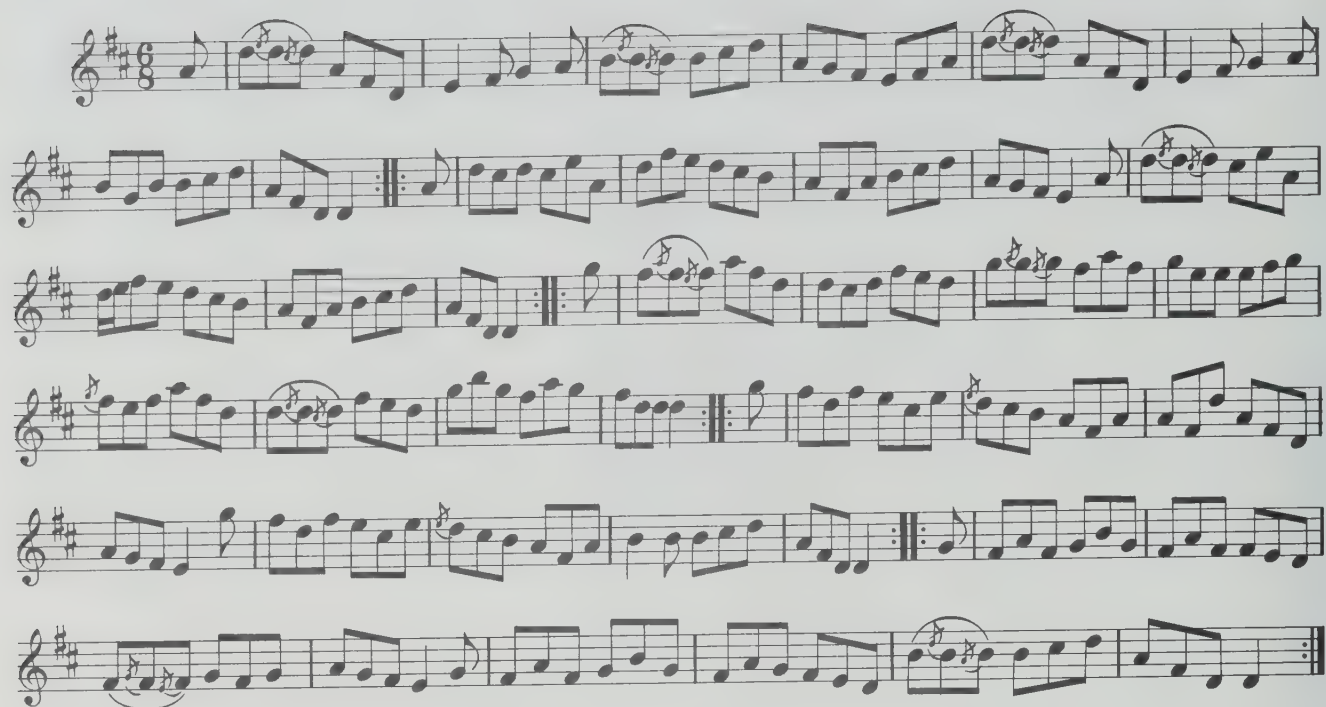
In this form the bowed triplet gives the effect of a bowed grace note.

It should be borne in mind that the system of ornamentation used in this book is appropriate as written only for the fiddle. Some modifications would have to be made by practitioners of other instruments. An excellent tutor for the tin whistle is available from the Comhaltas Ceoltóirí Éireann, 6 Harcourt St., Dublin, Ireland. This book would also be helpful for flute players. There is not to my knowledge an adequate tutor for the uilleann pipes available at the present time. However, Brendan Breathnach provides a chart of ornaments for most instruments in his work, *Ceol Rince Na hÉireann*, published by the Office of Education, Dublin, Ireland.

JIGS



DOCTOR O'NEILL



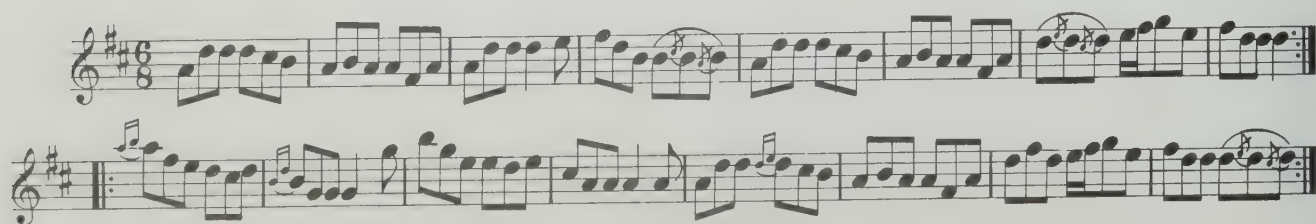
WALLS OF LISCARROLL



PIPE ON THE HOB



WHEN SICK IS IT TEA YOU WANT?



THE EAVES DROPPER



SADDLE THE PONY



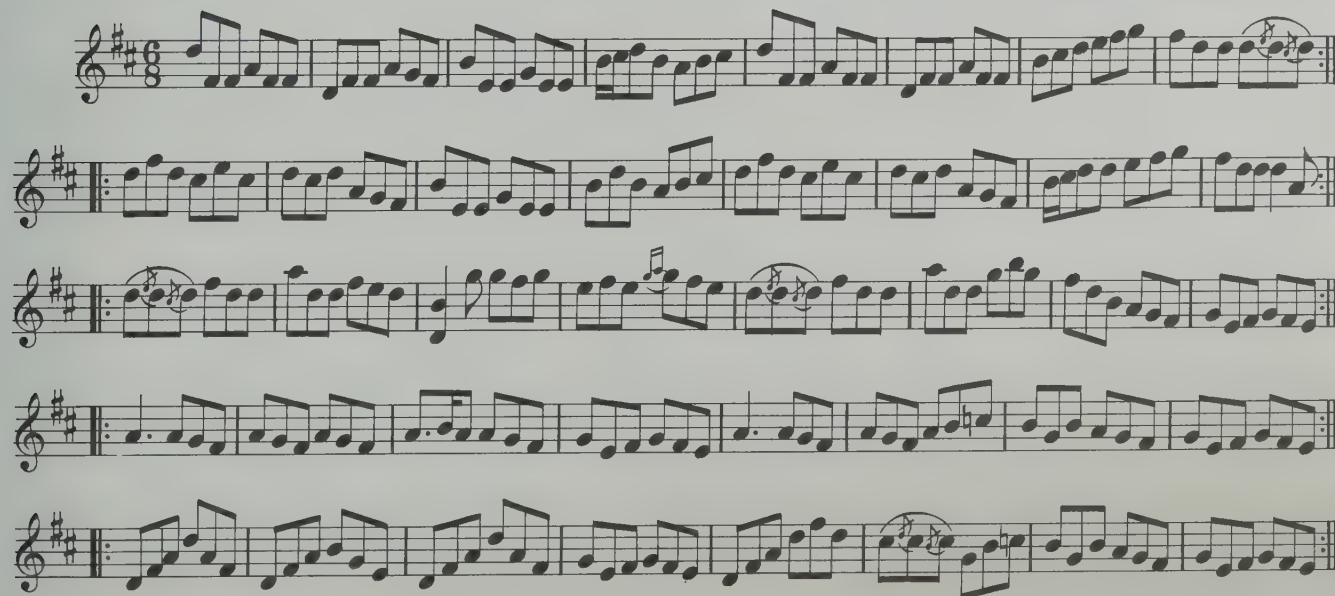
EAST AT GLANDART



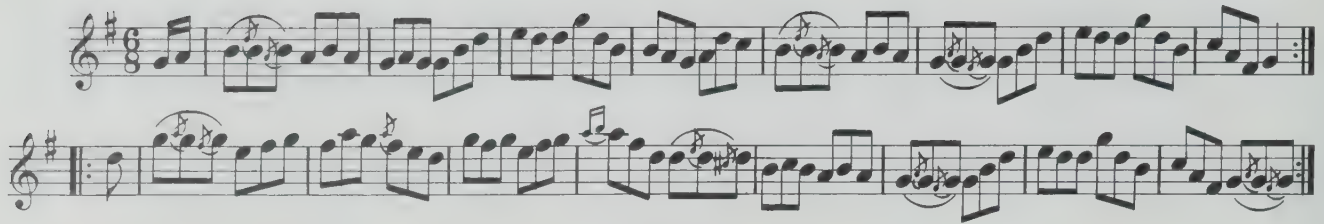
THE HAG WITH THE MONEY



CHERISH THE LADIES



CASTLE DONOVAN



WELCOME TO CORK



THE MERRY OLD MAID



NOTHING CAN SADDEN US



TELL HER I AM



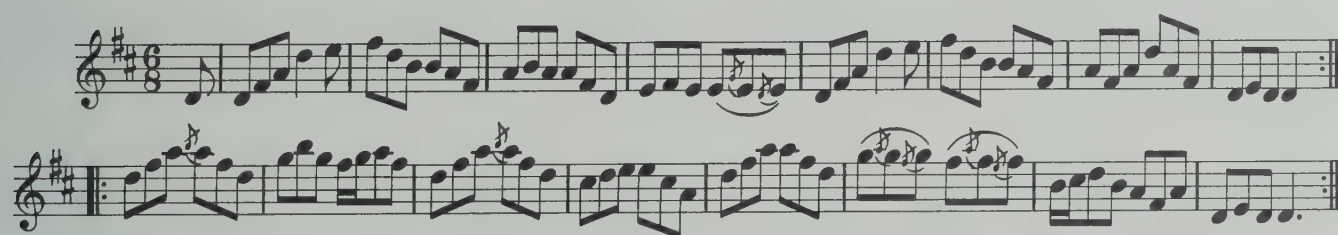
FATHER DOLLARD'S FAVORITE



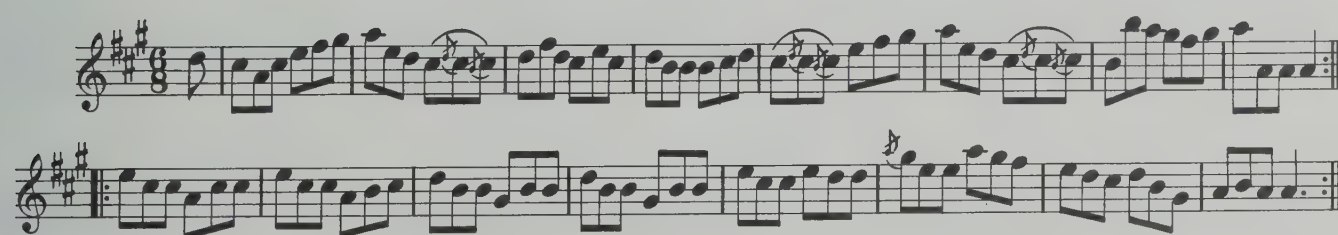
A VISIT TO IRELAND



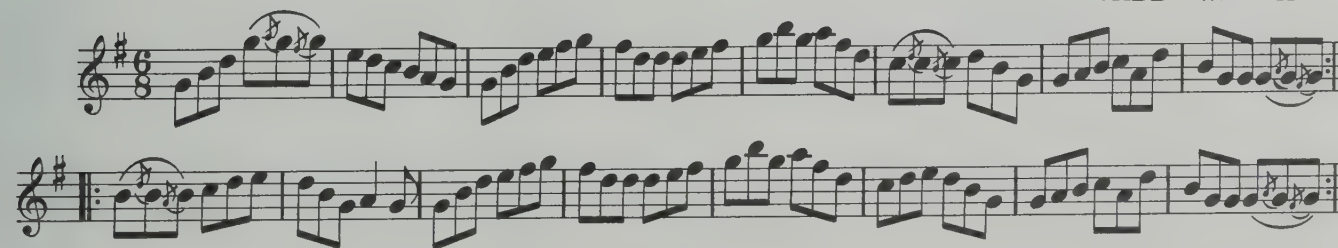
JERRY'S BEAVER HAT



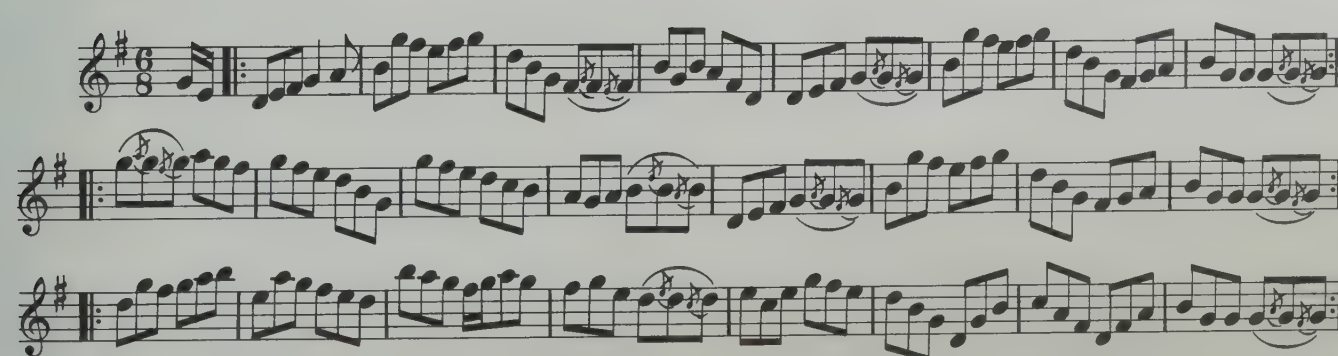
THE ABSENT-MINDED MAN



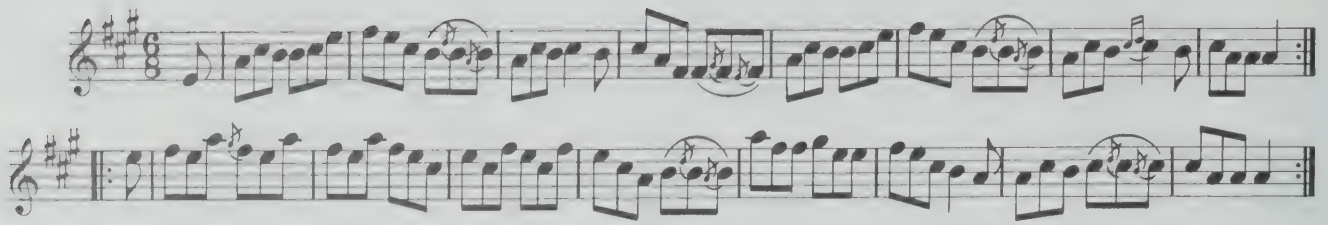
PADDY WHACK



KATIE'S FANCY



THE OLD WOMAN TOSSED UP IN A BLANKET



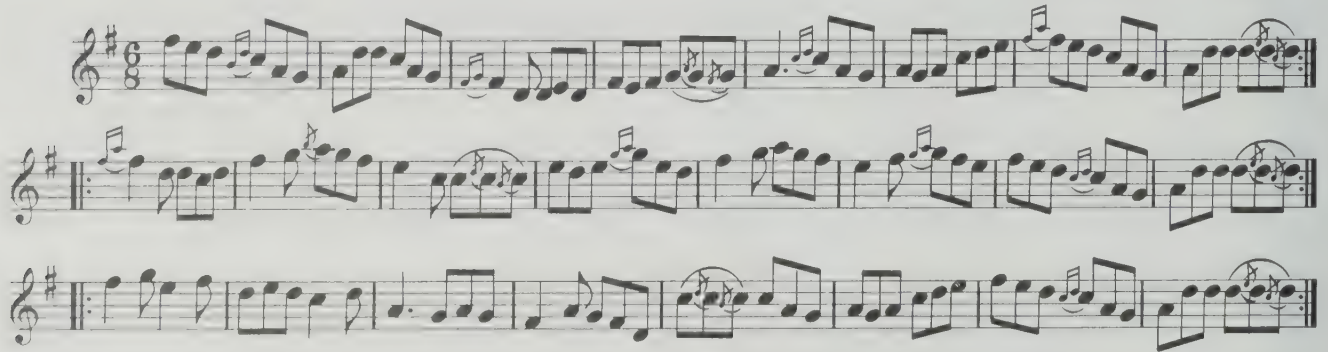
GET UP EARLY



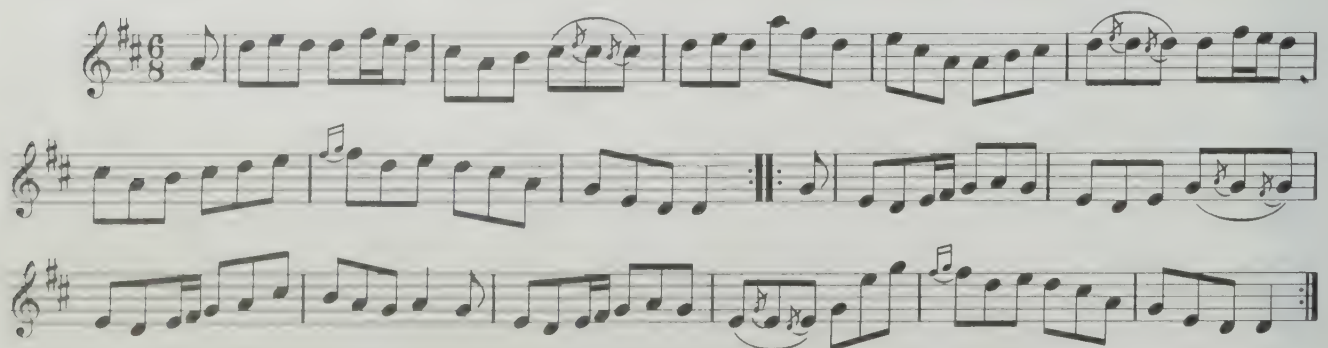
TOBIN'S FAVORITE



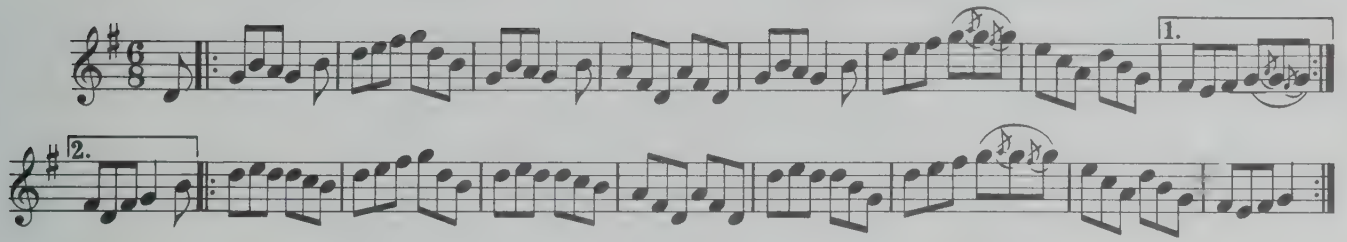
BANISH MISFORTUNE



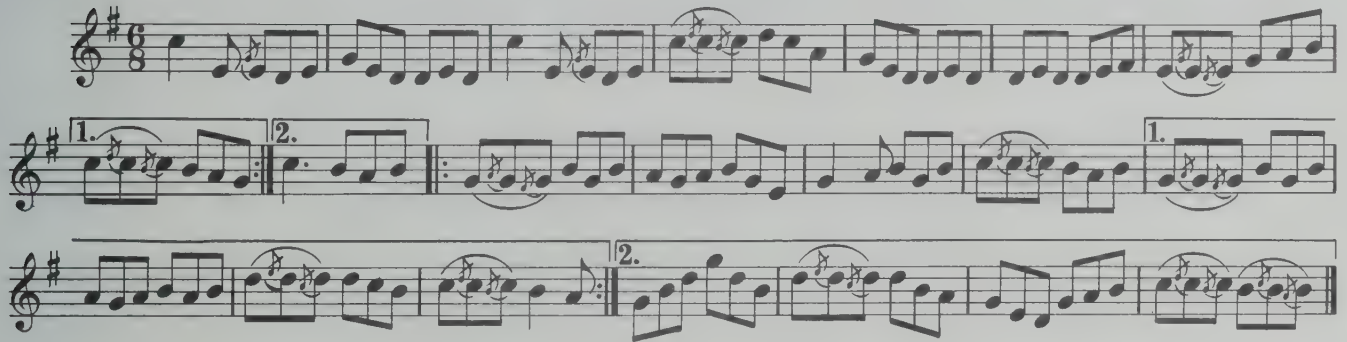
THE BLAZING TURF FIRE



THE PRIEST'S LEAP (RED STOCKINGS)



ALL COVERED WITH MOSS



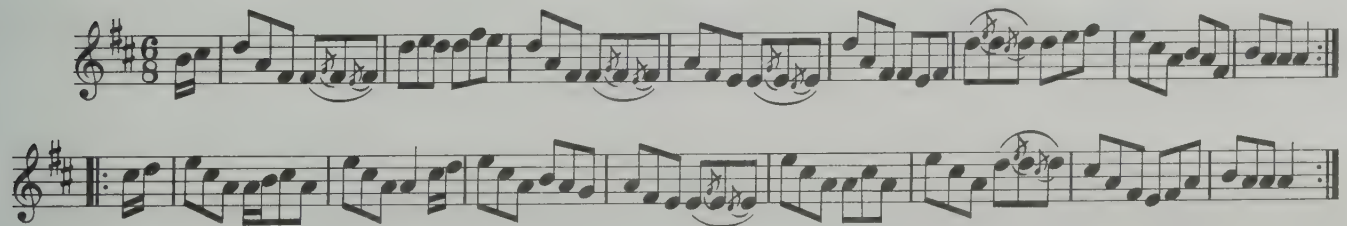
THE BOOK OF RIGHTS



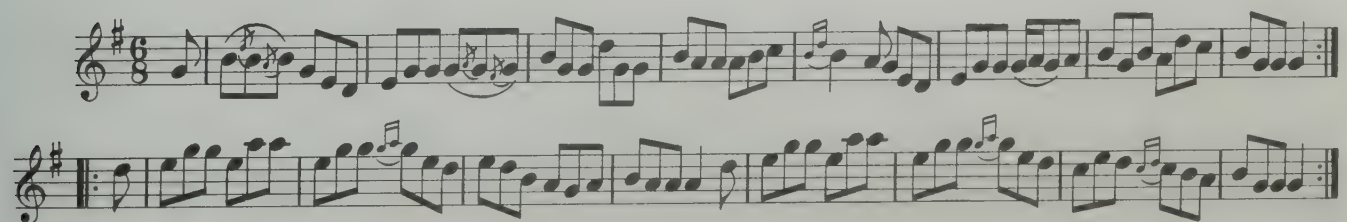
THE HUMORS OF WHISKEY



FIDDLER'S HEAVEN



A NIGHT AT THE FAIR



DARBY THE DRIVER



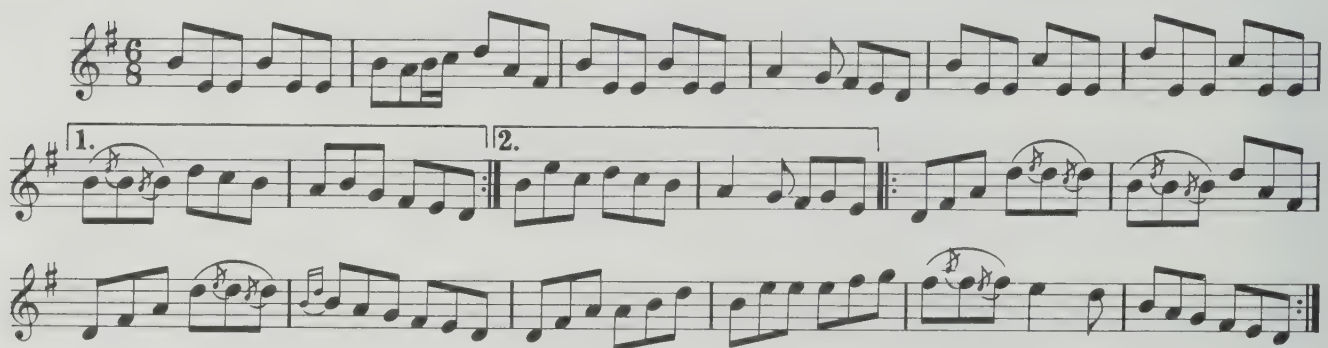
JOHN WHITE'S MOTHER



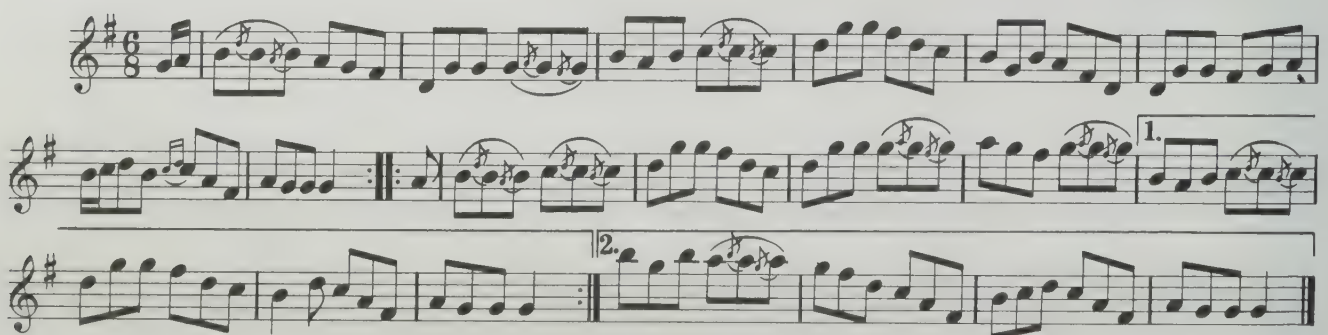
THE HUMORS OF TRALIBANE



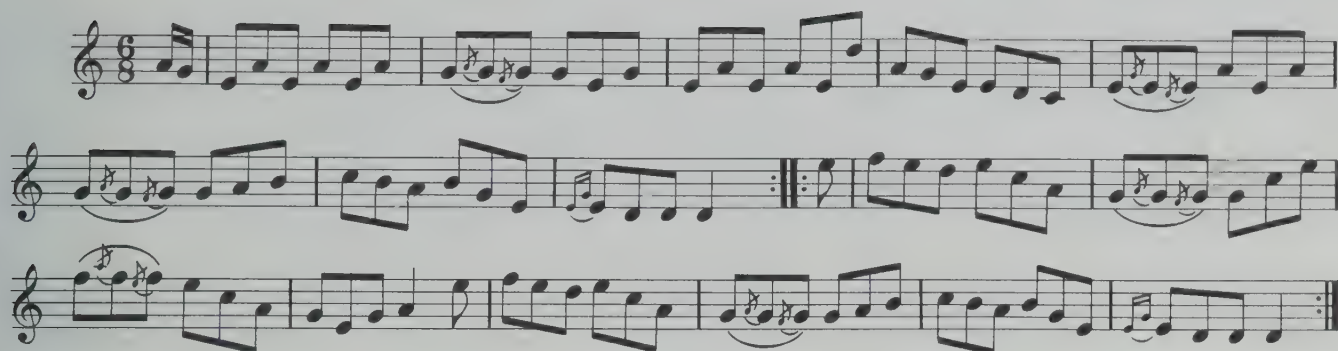
COURTNEY'S FAVORITE



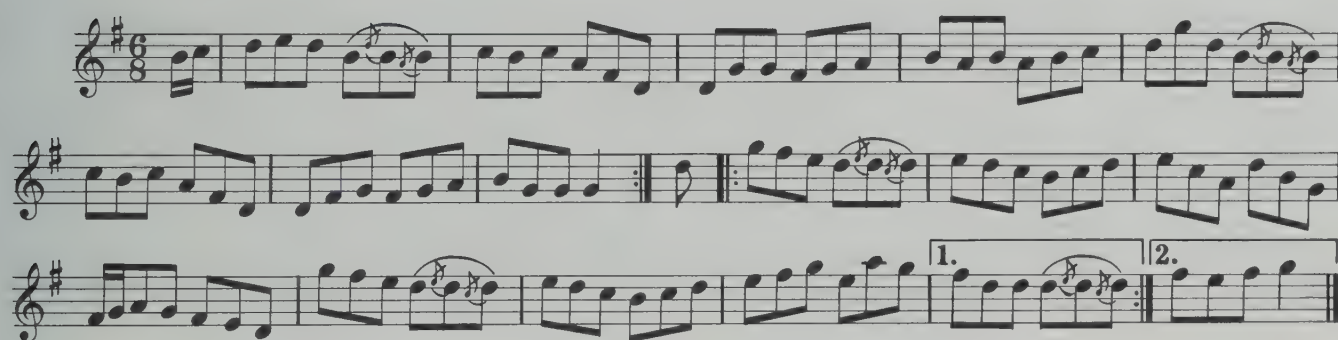
THE MERRY OLD WOMAN



CON CASEY'S JIG



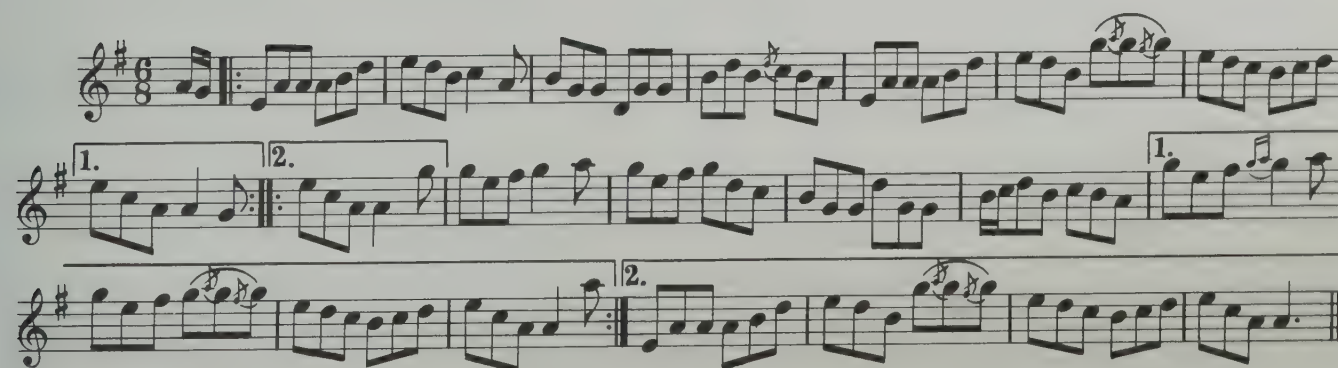
A TRIP TO THE COTTAGE



SLATTERY'S FANCY



OLD MAN DILLON





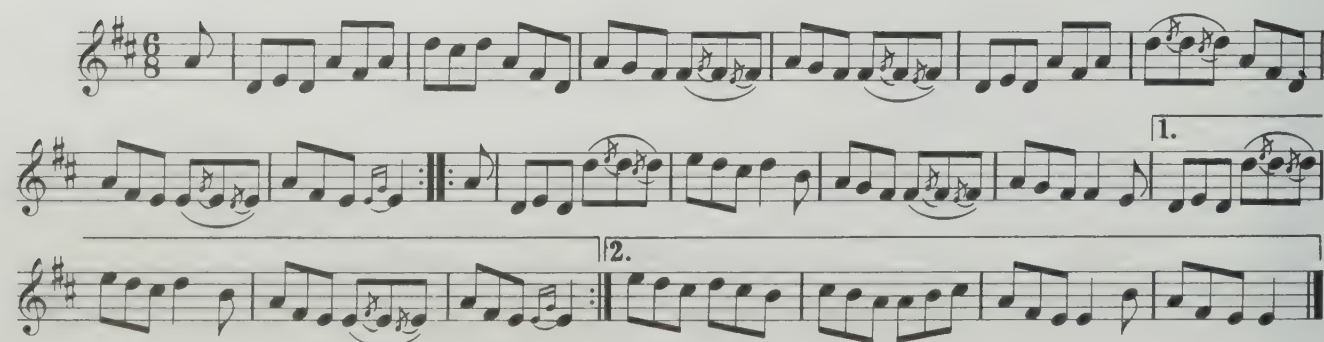
DRIVE THE COWS HOME



THE JOY OF MY LIFE (HUMORS OF DONNYBROOK)



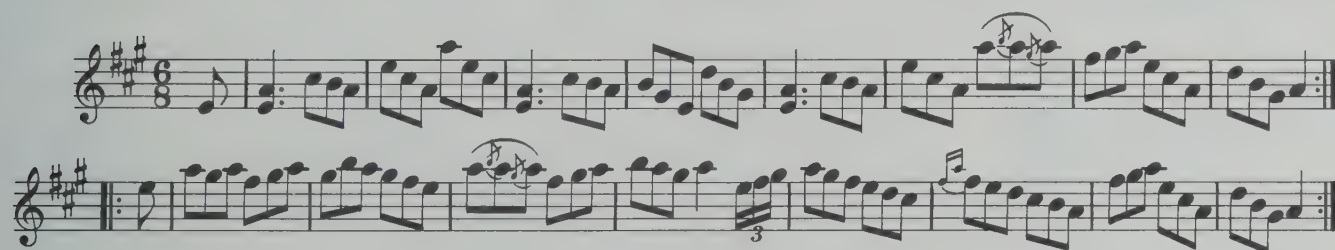
THE GRUMBLING RUSTIC



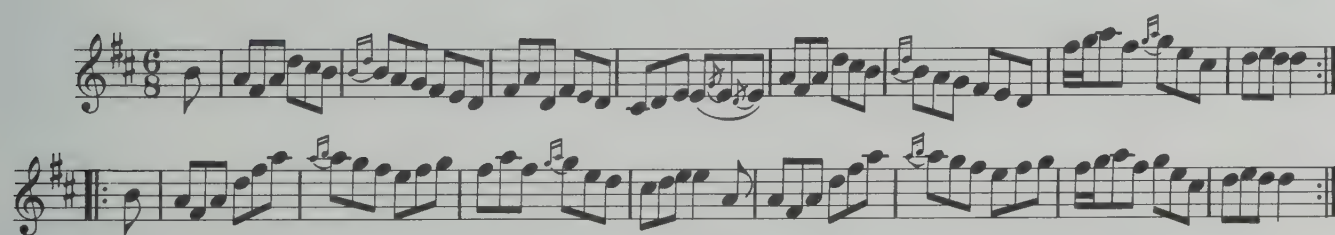
THE HUMORS OF BALLYCASTLE



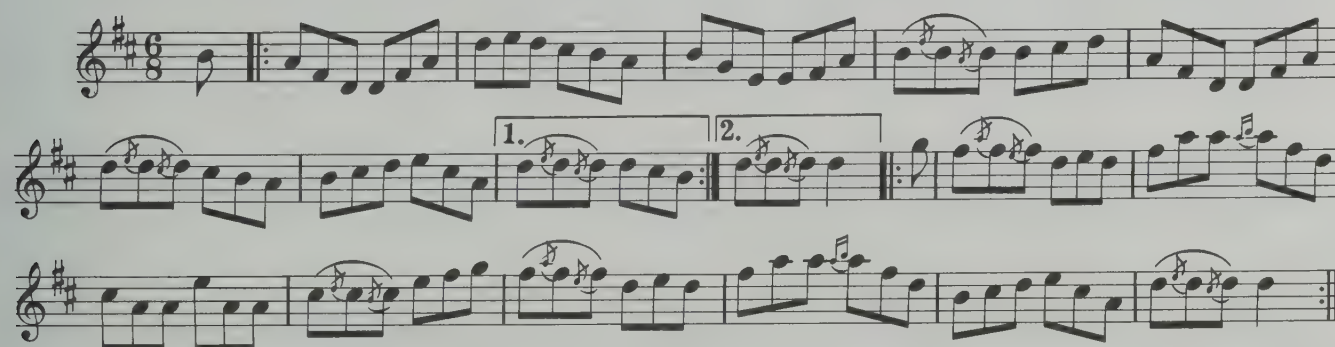
DOUGHERTY'S FANCY (THE PET OF THE PIPERS)



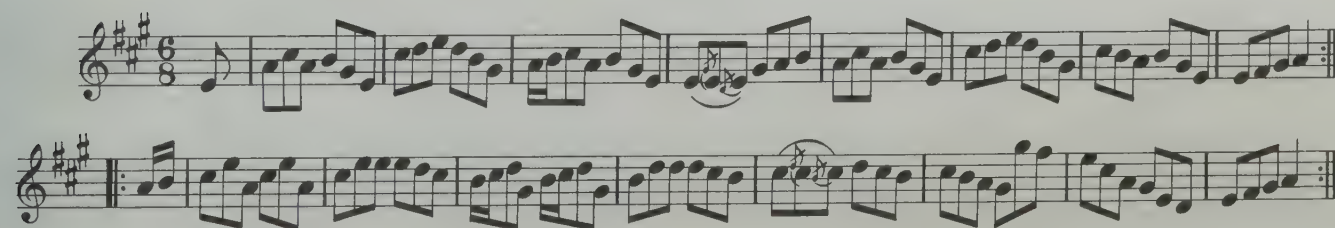
THE GIRLS OF BAINBRIDGE



SHANDON BELLS



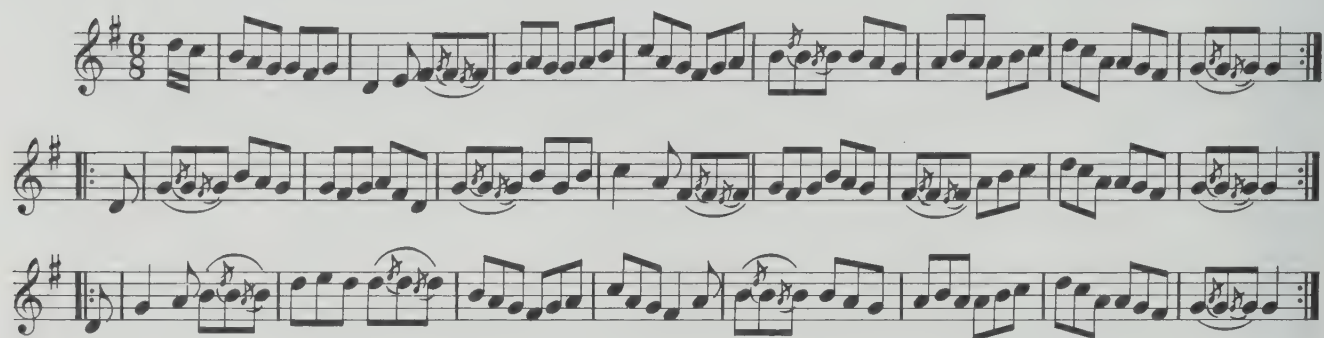
THE PIPERS' PICNIC



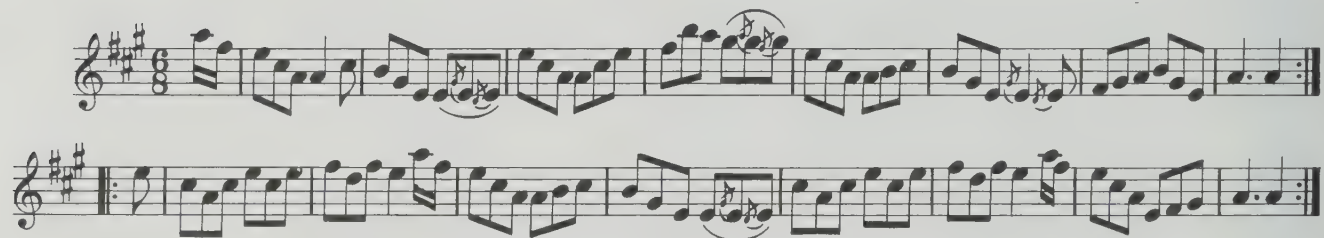
HUMORS OF ENNISTYMON (HARTIGAN'S FANCY)



THE YELLOW FLAIL



THE OLD MAN'S DELIGHT



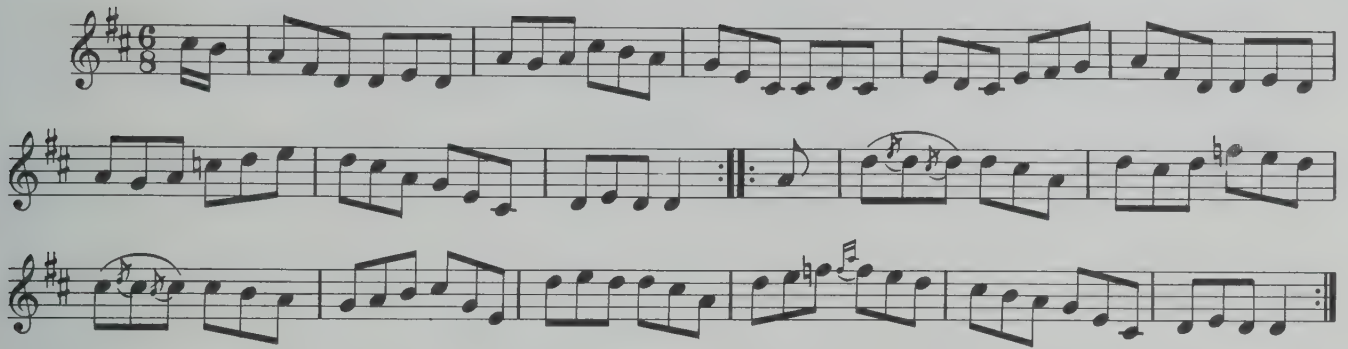
BLACKEYED BIDDY



LAME CROWLEY



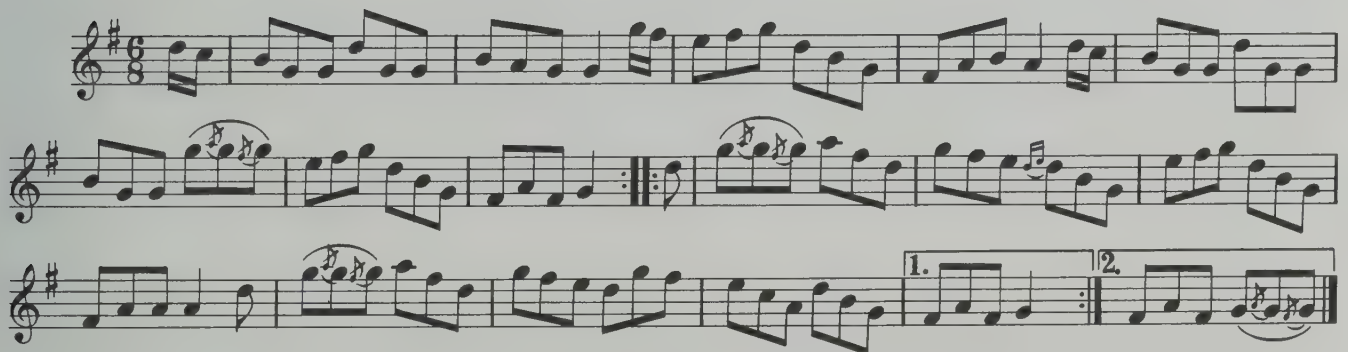
THE JOLLY CORKONIAN



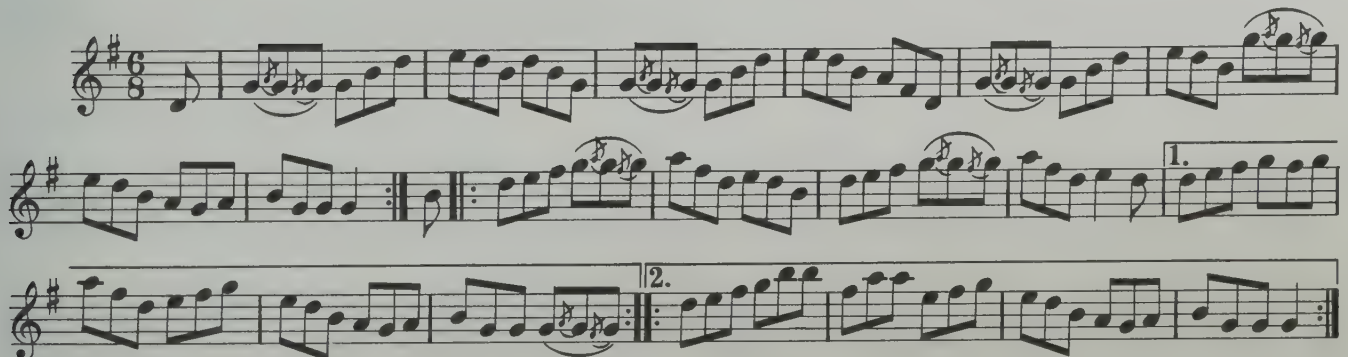
WILLY WALSH'S JIG



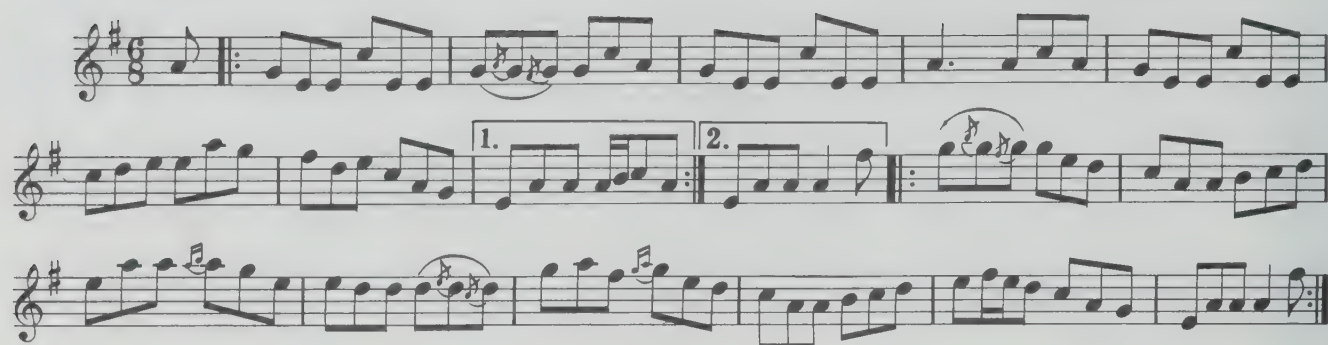
THE NEW PAIR OF SHOES



THE BOYS OF THE TOWN



PETTICOAT LOOSE



THE TAILOR'S THIMBLE



THE HUMORS OF BALLINGARRY



PALM SUNDAY



OUR OWN LITTLE ISLE



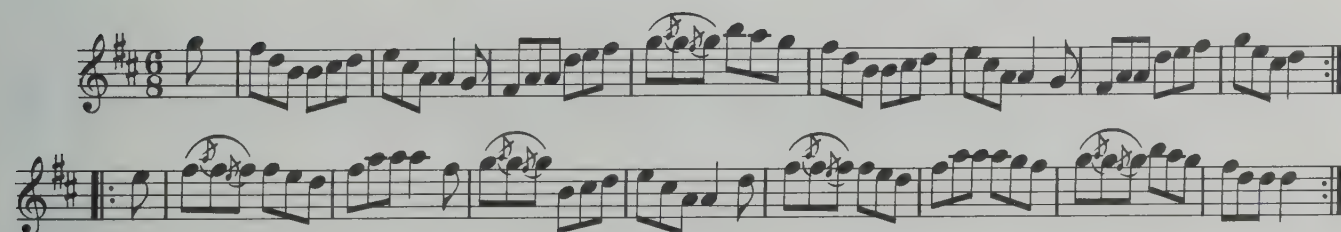
THE STRAW SEAT



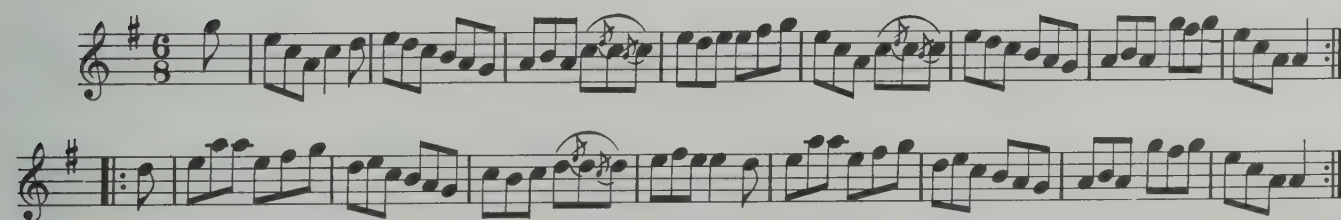
THE FLAXDRESSER



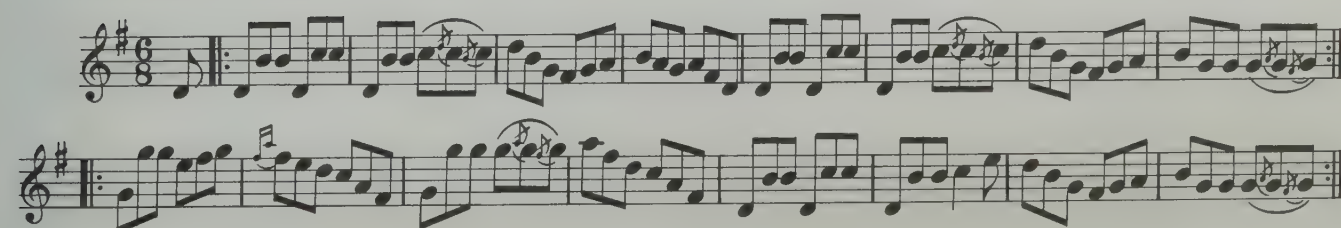
THE RACES AT CARRICK



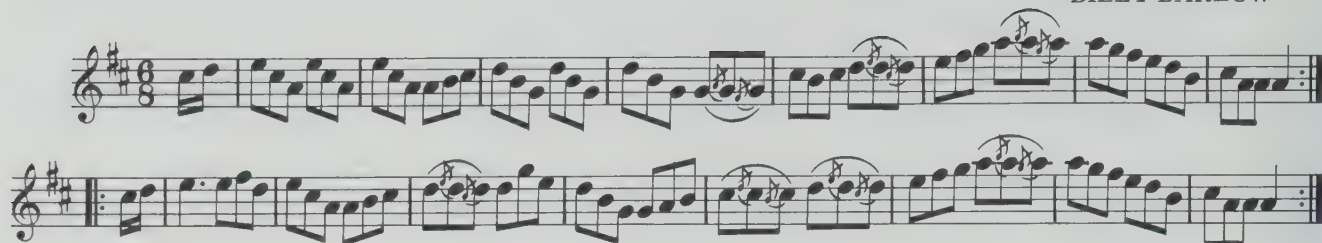
CONDON'S FROLICS



THE IDLE ROAD



BILLY BARLOW



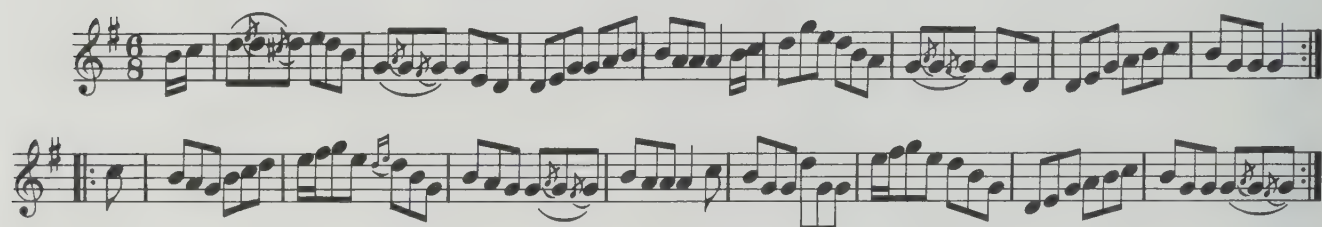
A MERRY CHRISTMAS



THE GOBBY, O



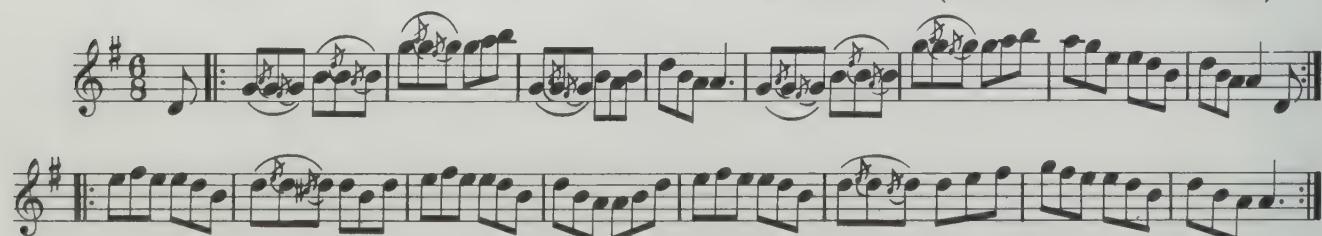
FATHER O'CARROLL



THE RAKES OF KILDARE



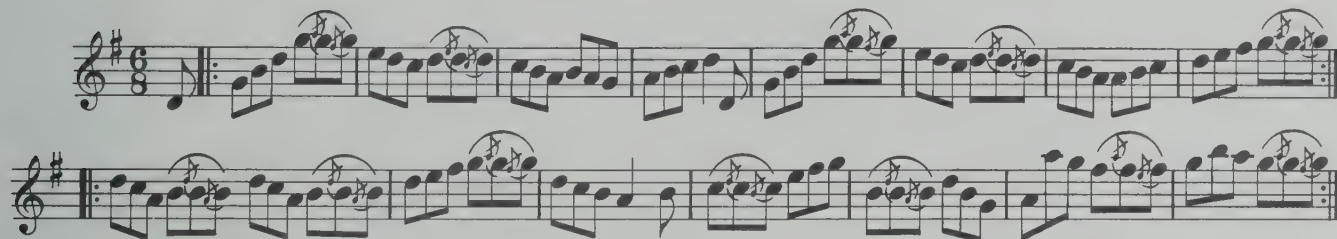
THE LEGACY (THE TAILOR'S WEDDING)



MY FORMER WIFE



A SPORTING BACHELOR



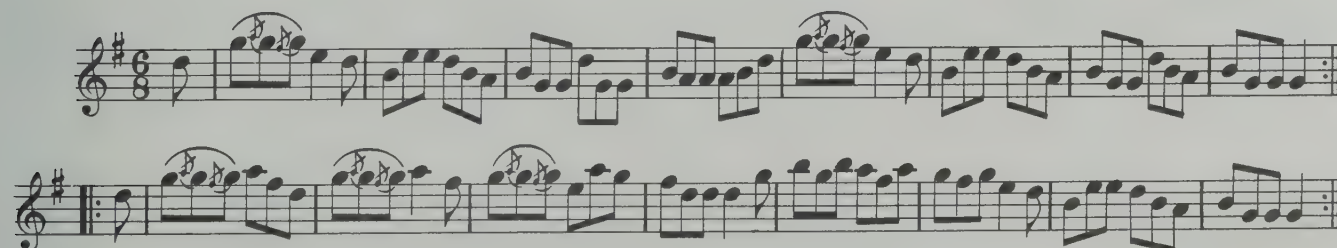
THE FIRST NIGHT IN AMERICA



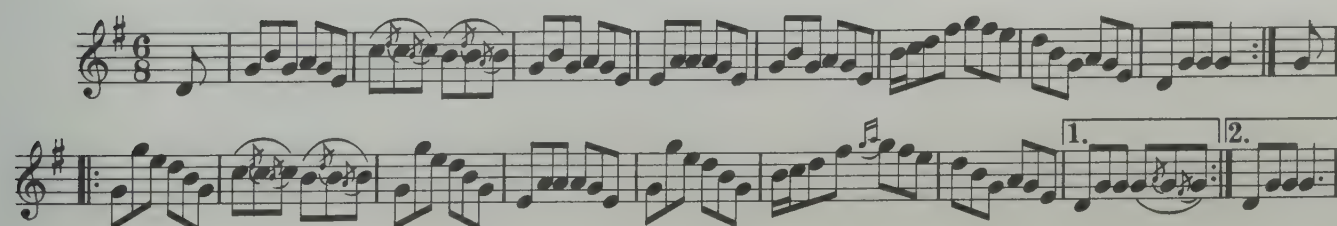
THE BEST IN THE BAG



THE MAID ON THE GREEN



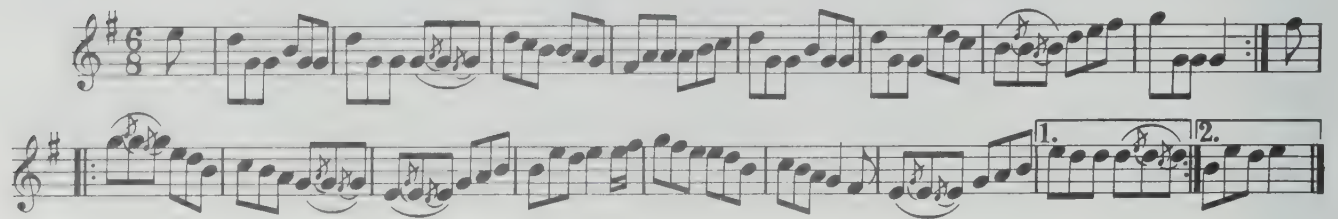
STAGGER THE BUCK



THE THRUSH'S NEST



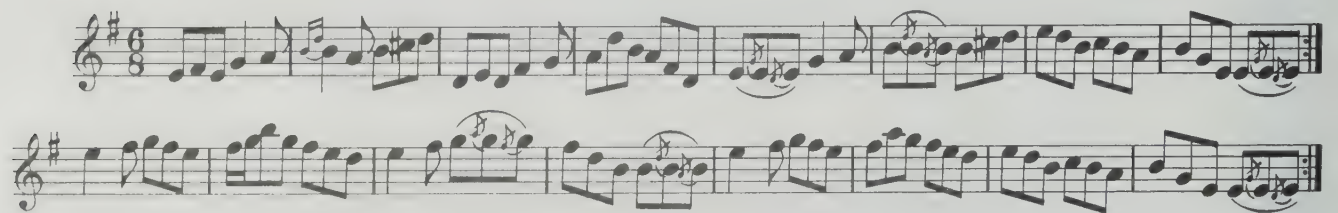
RORY O'MOORE



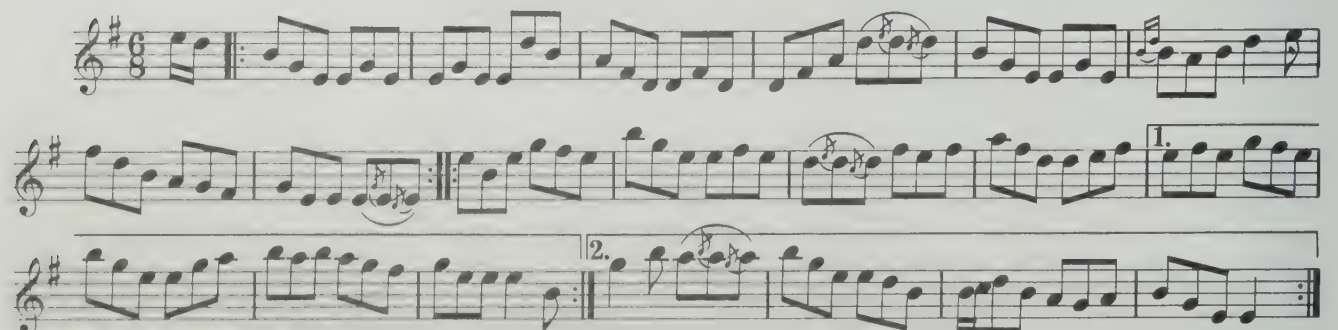
THE HIGHLANDER



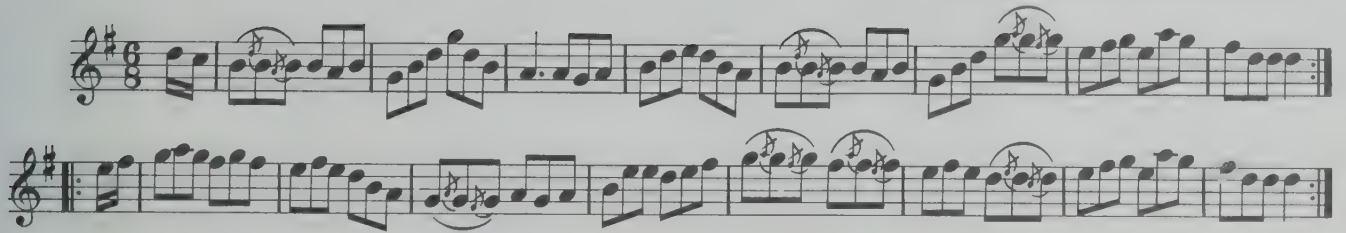
LANNIGAN'S BALL



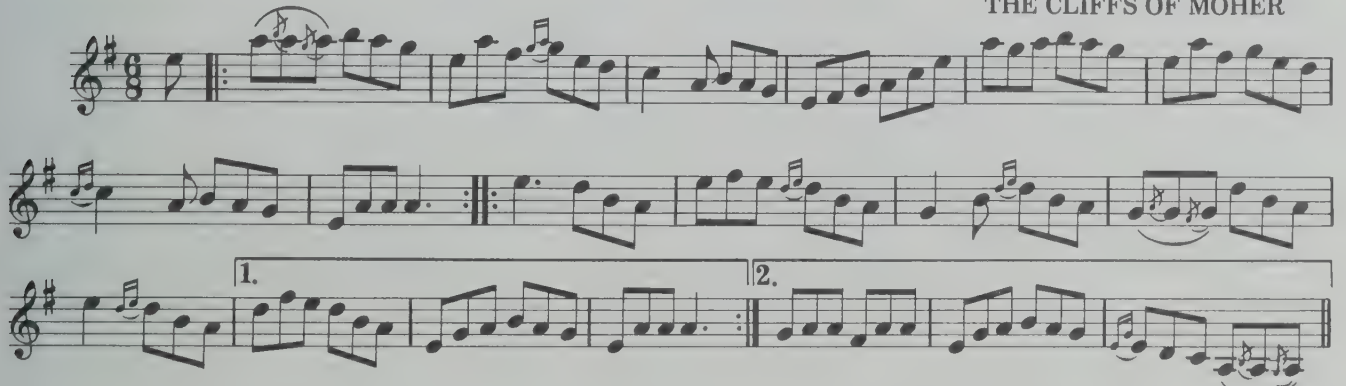
HIDE AND GO SEEK



FASTEN THE LEG IN HER



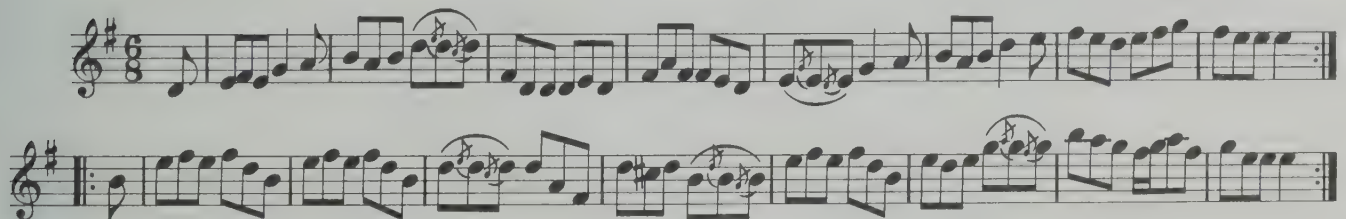
THE CLIFFS OF MOHER



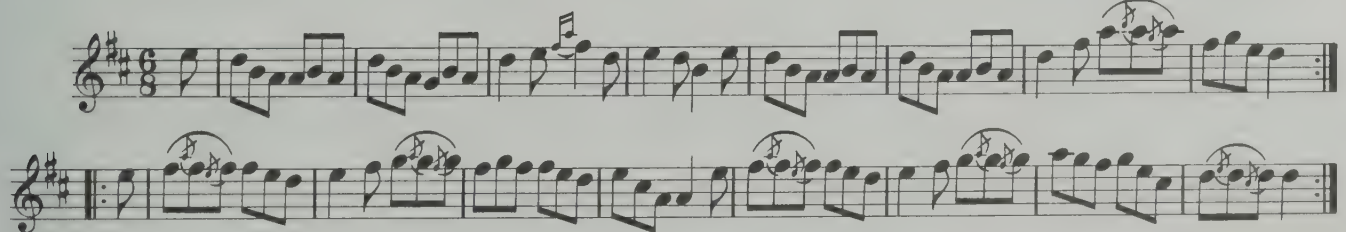
CHARLEY THE PRAYERMASTER



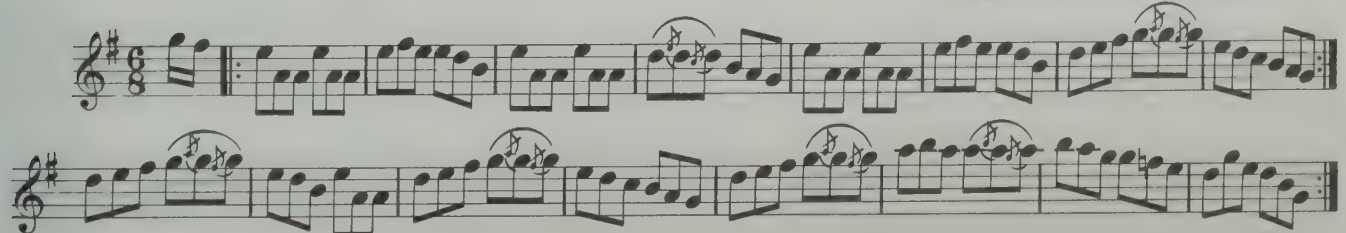
YOUNG FRANCIS MOONEY

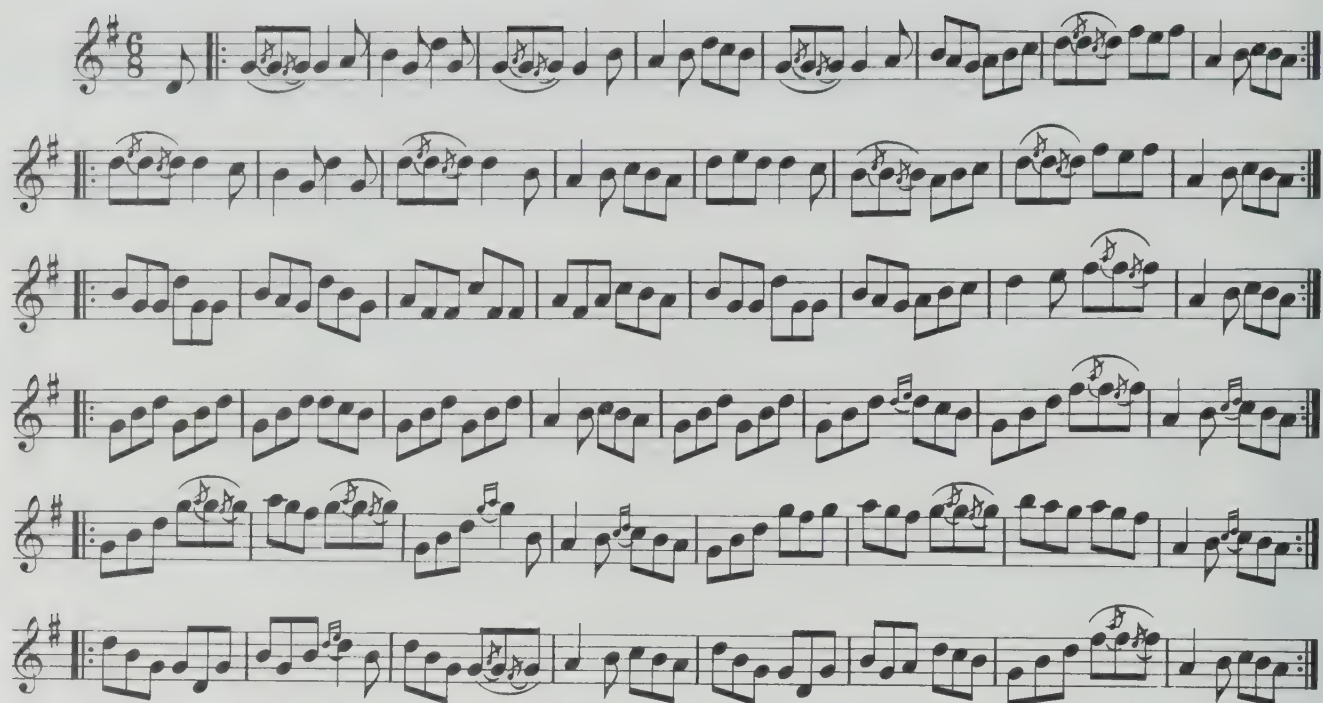


GRANDFATHER'S PET

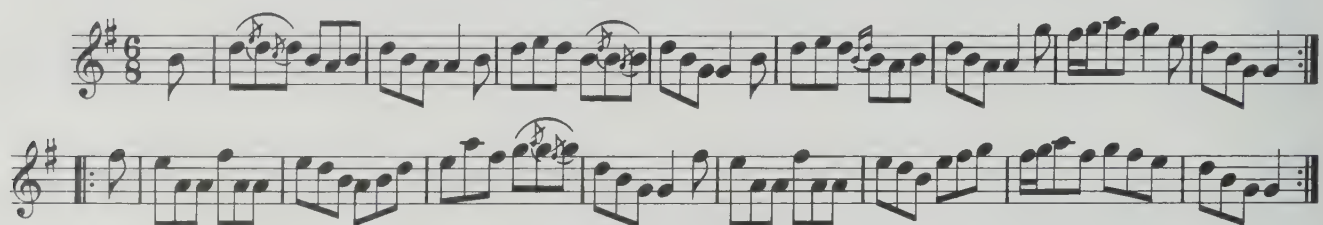


WASN'T SHE FOND OF ME?

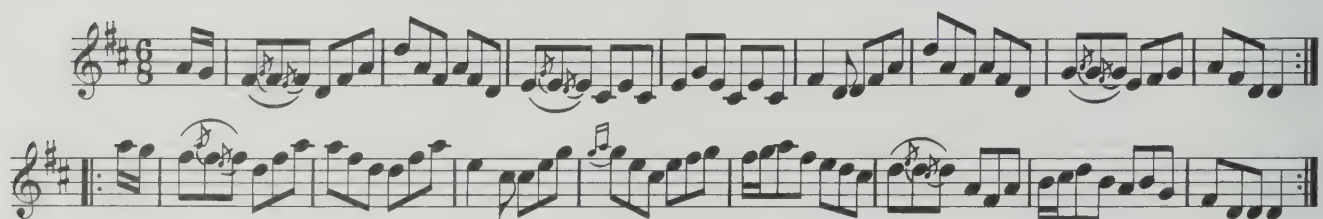




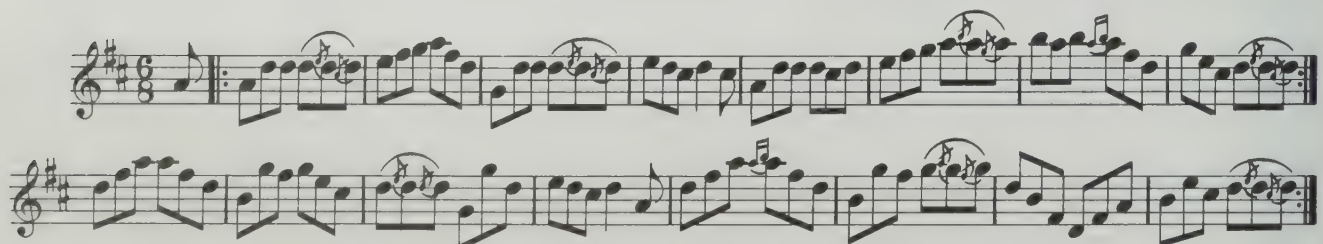
THE BUTCHERS' MARCH



THE CAT IN THE CORNER



THE CHARMING YOUNG WIDOW



THE BOWLEGGED TAILOR



LARRY GROGAN



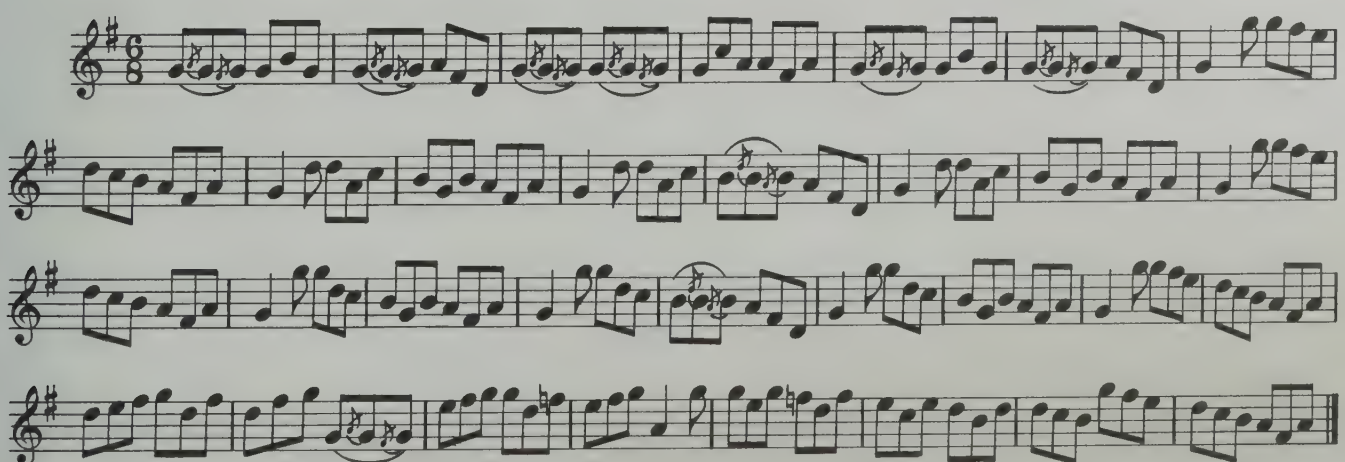
THE KILLASHANDRA LASSES



BRYAN O'LYNN (HITLER'S DOWNFALL)



THE ACTIVE OLD MAN



YOUNG TIM MURPHY



BOILED GOAT'S MILK



TATTER JACK WALSH (FATHER JACK WALSH)



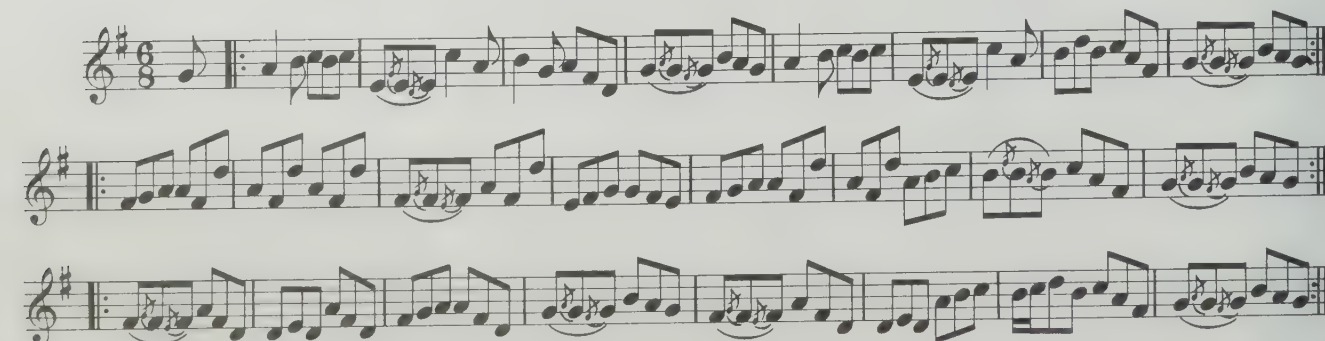
THE VICTOR'S RETURN



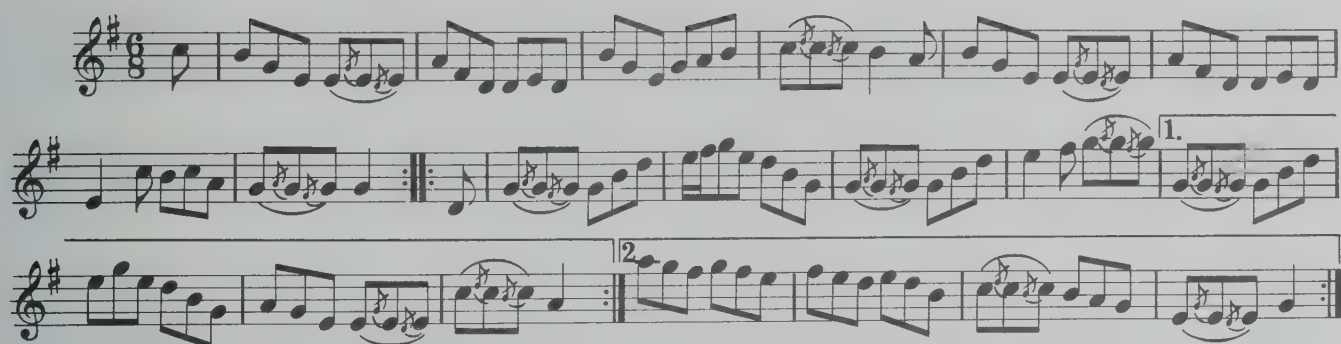
ONE BEFORE WE GO



SNUG IN THE BLANKET



THE SILKEN WALLET



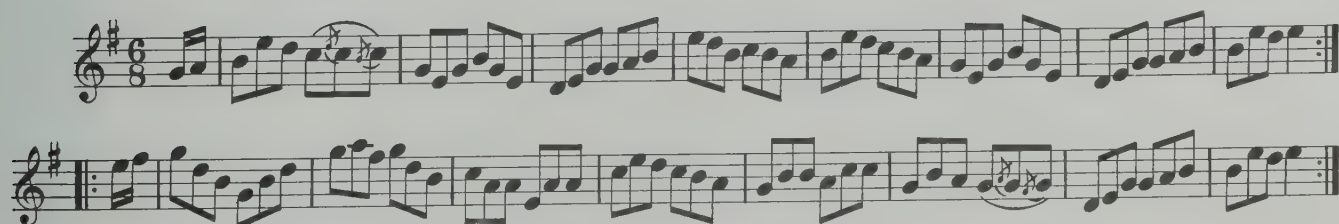
THE BOY FROM THE GLENS



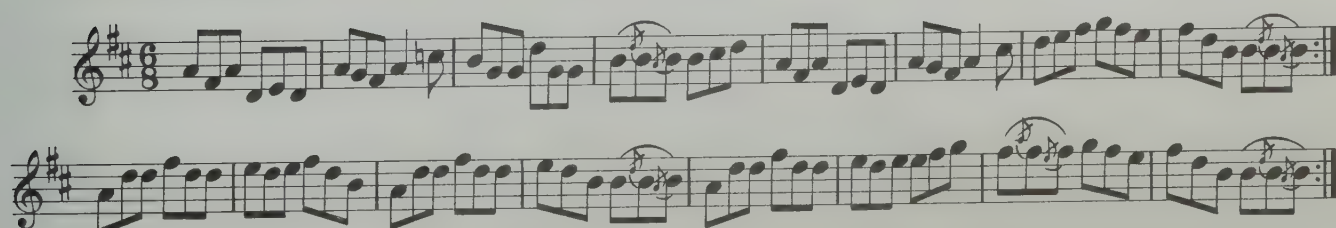
BEHIND THE HAYSTACK



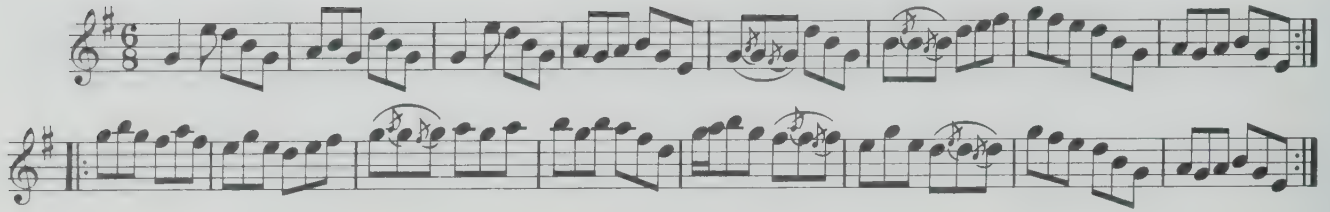
HANDY WITH THE STICK



THE HOUSE IN THE GLEN



JACKSON'S BOTTLE OF BRANDY



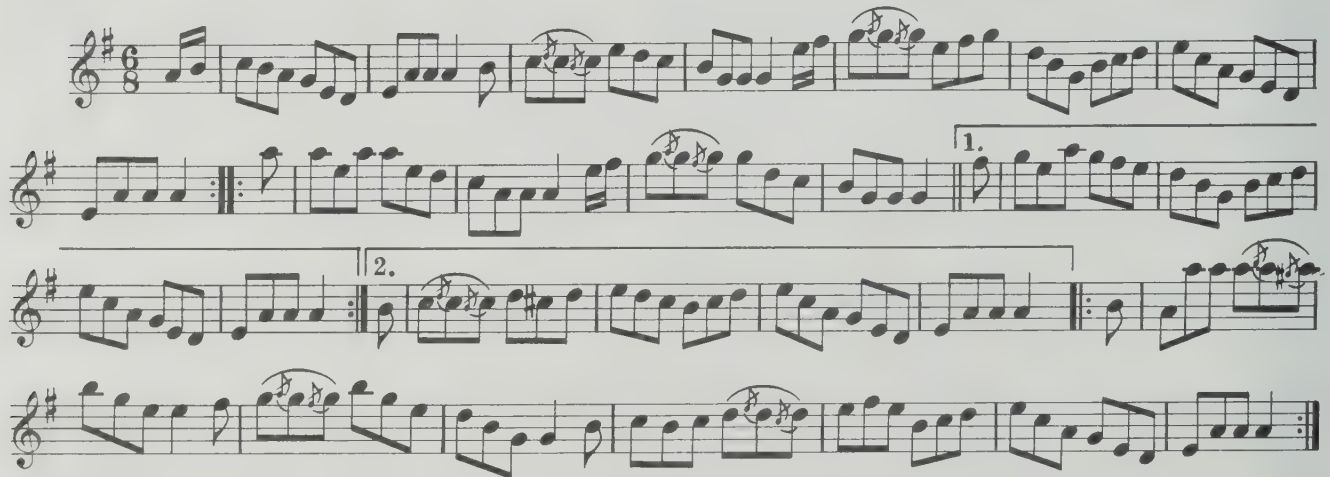
JACKSON'S CRAVAT



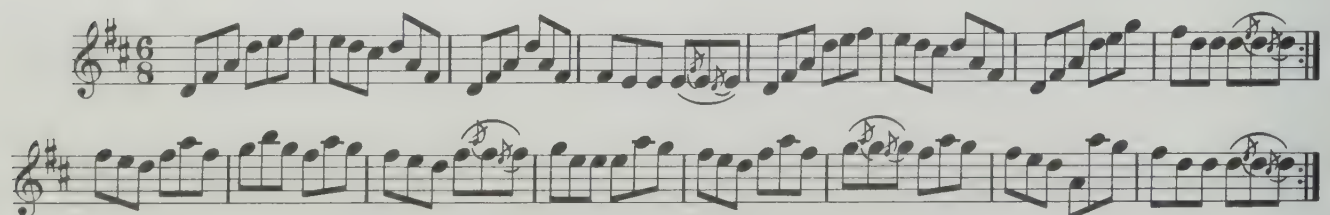
THE KINNEGAD SLASHERS



THE RAKES OF CLONMEL



JACKSON'S FANCY



YOUNG TOM ENNIS



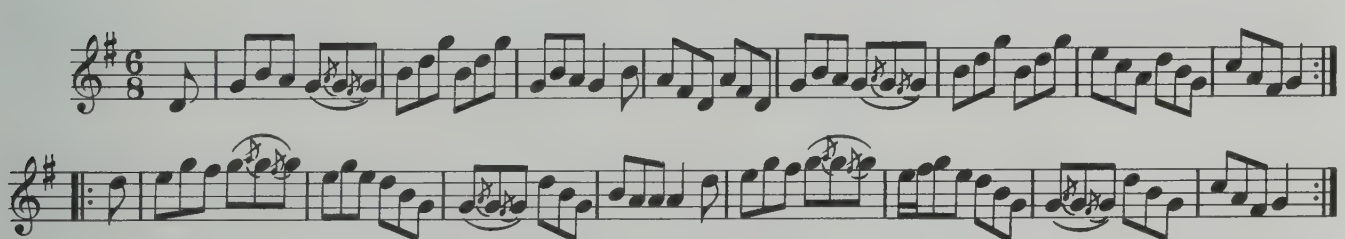
JOY BE WITH YOU



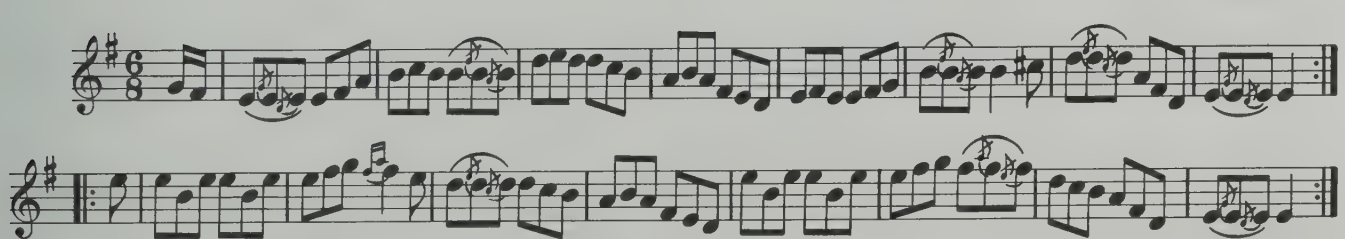
THE ANTRIM LASSES



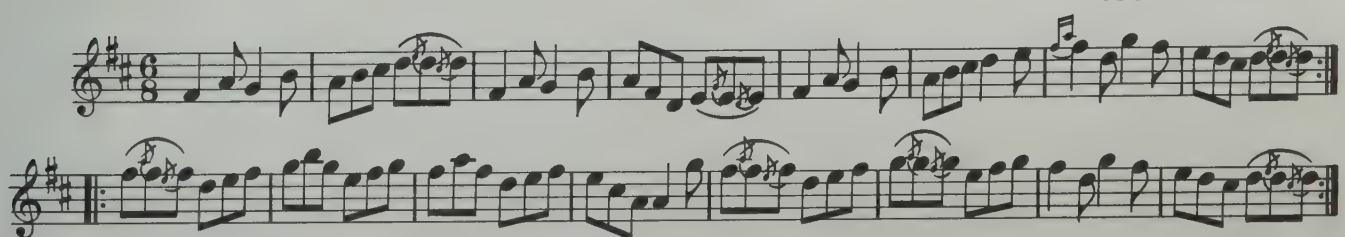
A DRAUGHT OF ALE



THE HUMORS OF CASTLE COMER



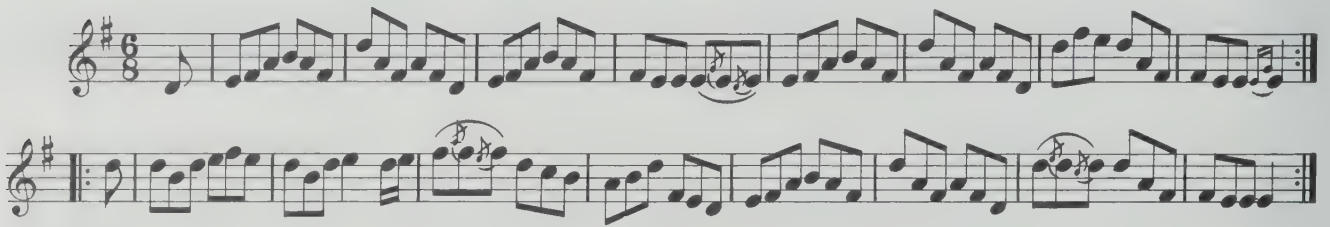
OFF SHE GOES



THE BLOOMING MEADOWS



THE NEW CLOAK



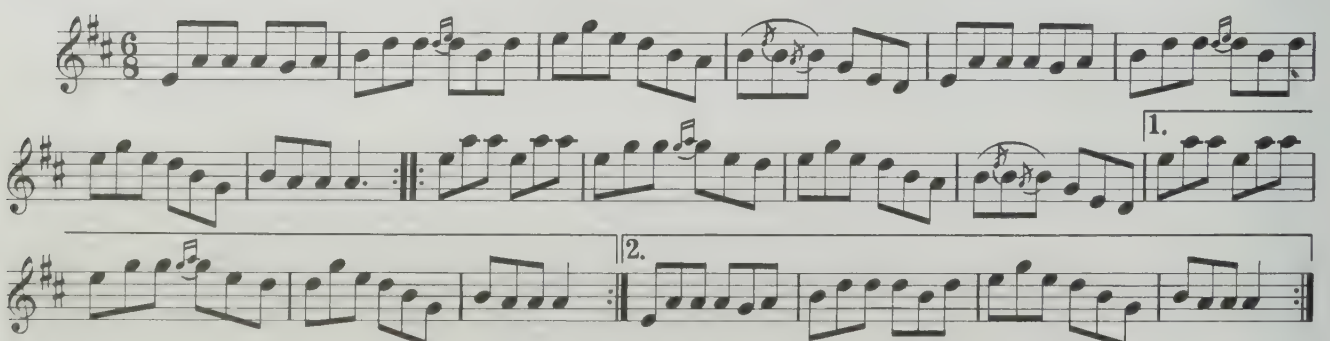
THE HUMORS OF WINTER



THE REDHAired HAG



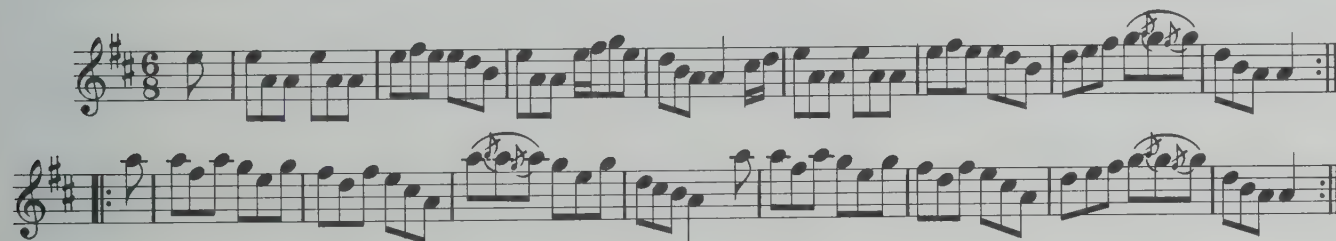
THE FAIRHAired BOY



MY DARLING ASLEEP



THE KNEEBUCKLE



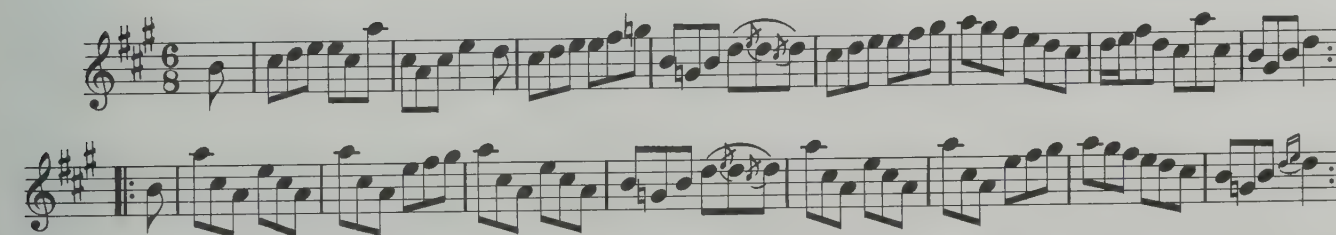
THE TENPENNY BIT



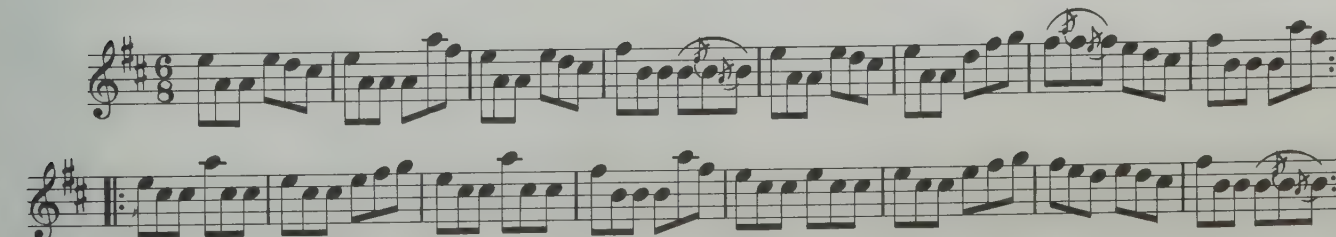
THE FISHERMAN'S WIDOW (THE RAMBLING PITCHFORK)



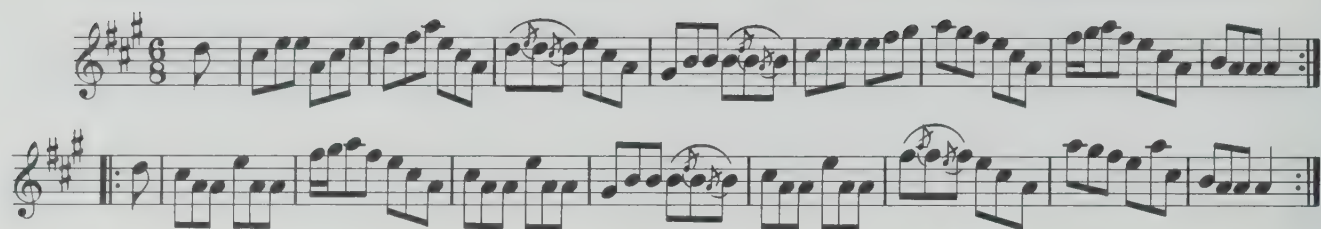
WAIT AWHILE



THE LADIES OF CARRICK



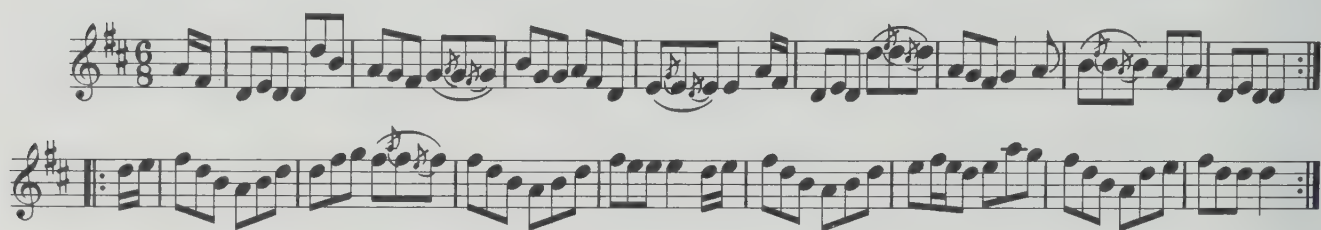
CHARLIE STEWART



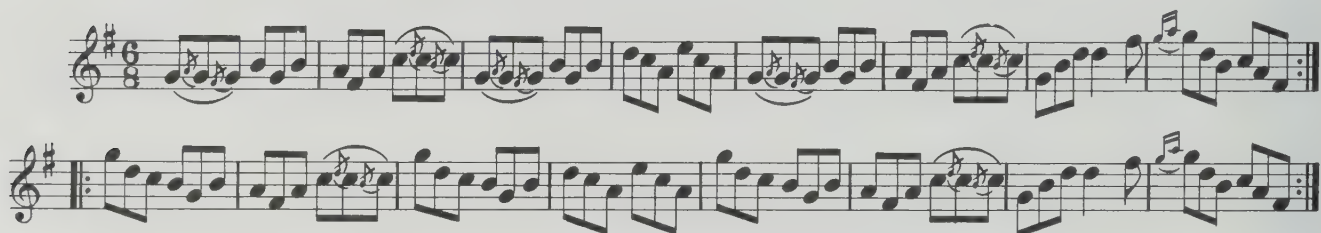
THE ONE-LEGGED MAN



EASTER SUNDAY



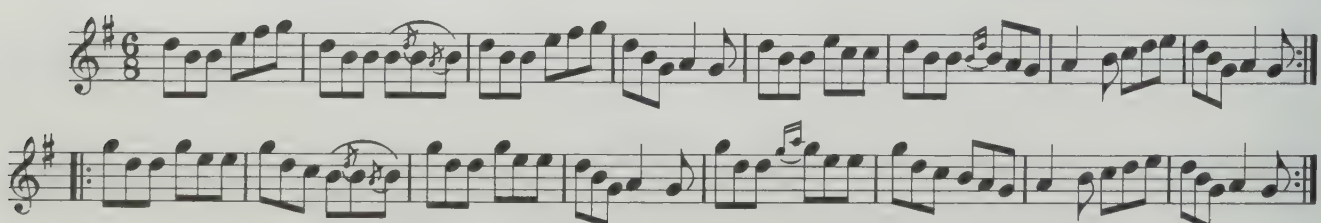
JACKSON'S ROLLING JIG



THE RUNAWAY BRIDE



BLACK DONALD THE PIPER



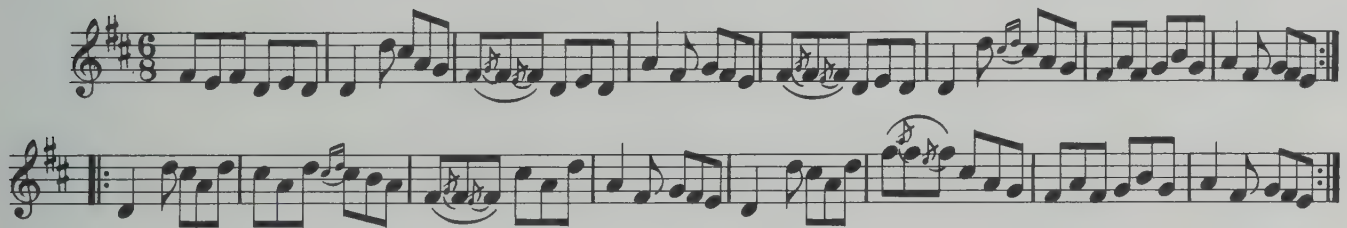
THE TOP OF THE HILL



THE DANDY BONNET



THE HUMORS OF TRIM



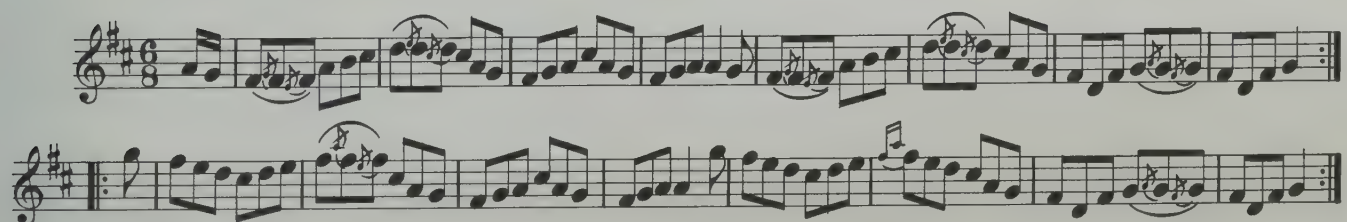
THE END OF THE DAY



OWEN MALONE



BESSY MURPHY



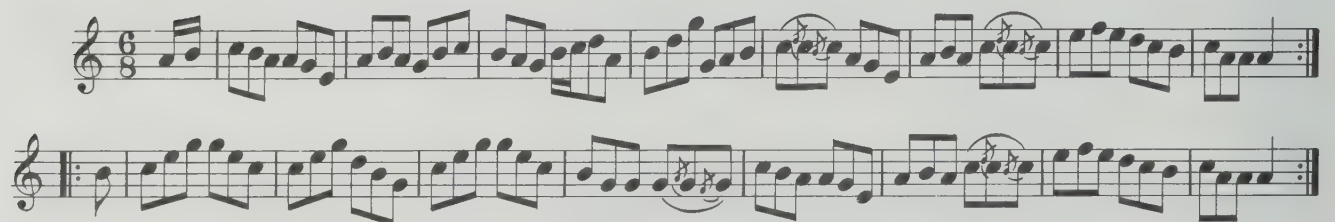
PADDY O'RAFFERTY



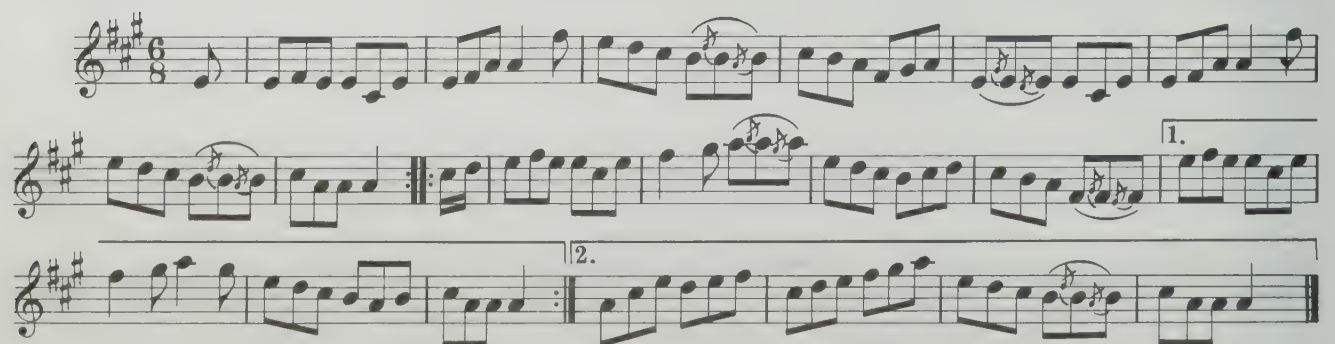
I DO NOT INCLINE



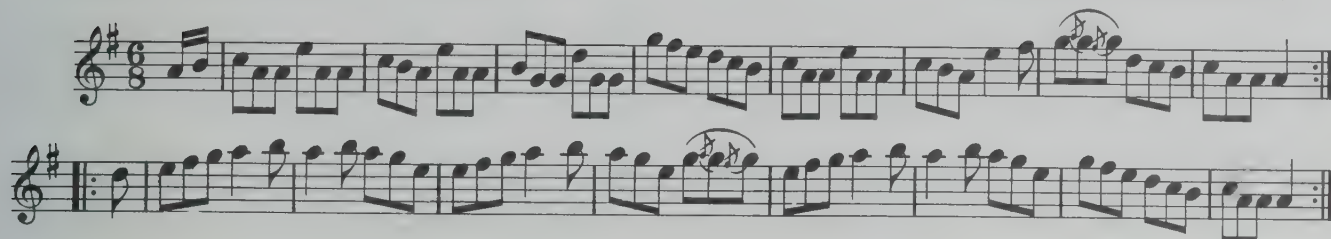
THE GAELIC CLUB



THE MARKET TOWN



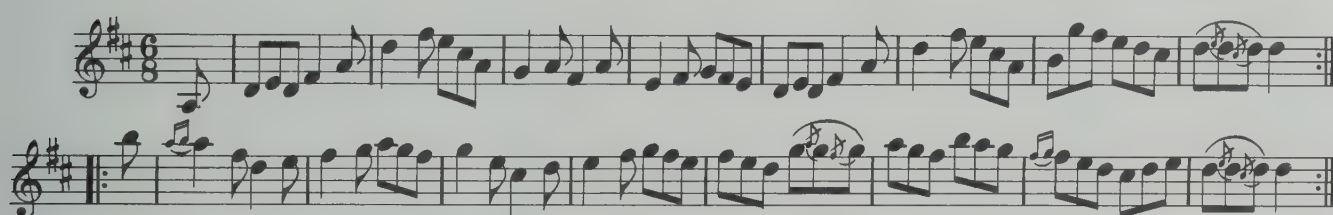
THE DANCINGMASTER



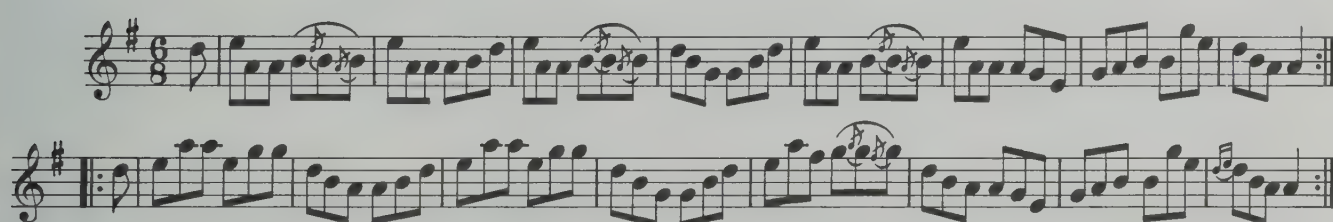
FAREWELL TO MY TROUBLES



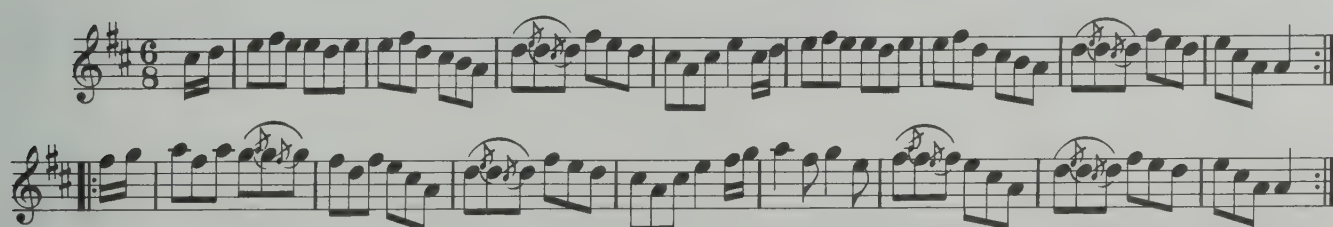
SMASH THE WINDOWS



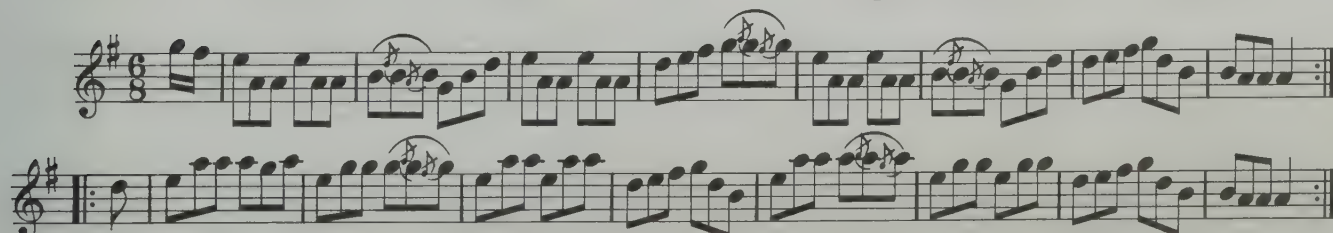
SCATTER THE MUD



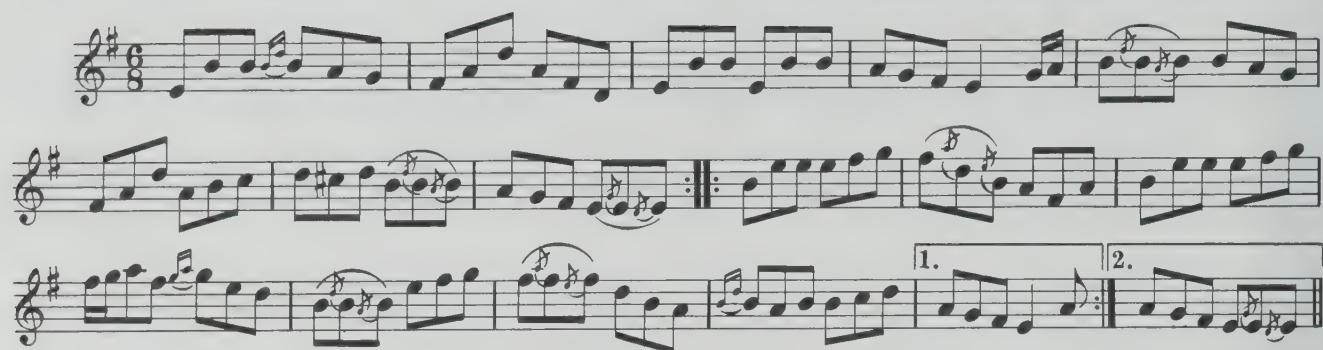
THE PRIEST AND HIS BOOTS



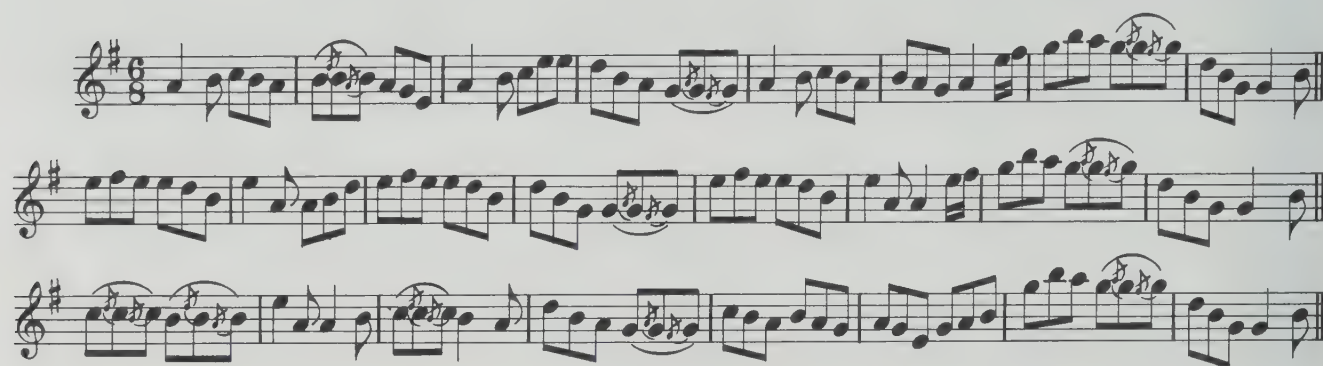
THE THREE LITTLE DRUMMERS



THE UNFORTUNATE RAKE (UP SLIGO)



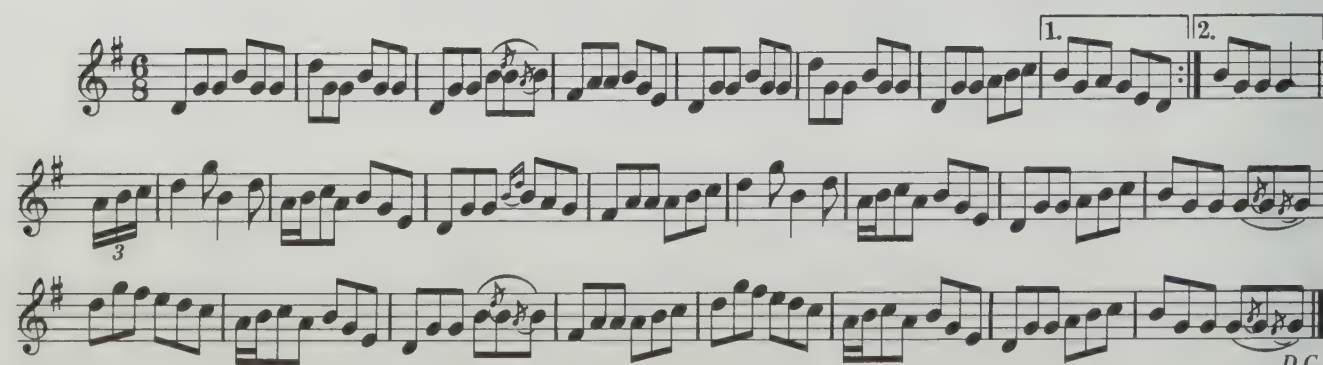
THE LIMERICK TINKER



THE BOY FROM THE MOUNTAIN



THE WOODCOCK



D.C.

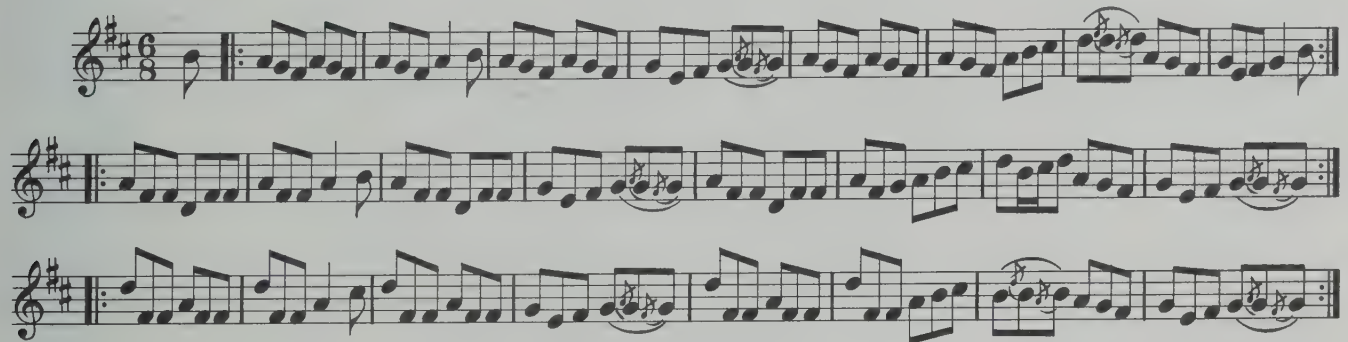
THRESHING THE BARLEY



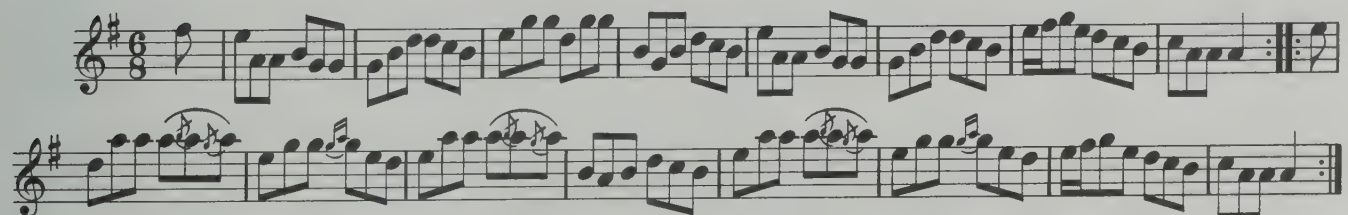
HASTE TO THE WEDDING



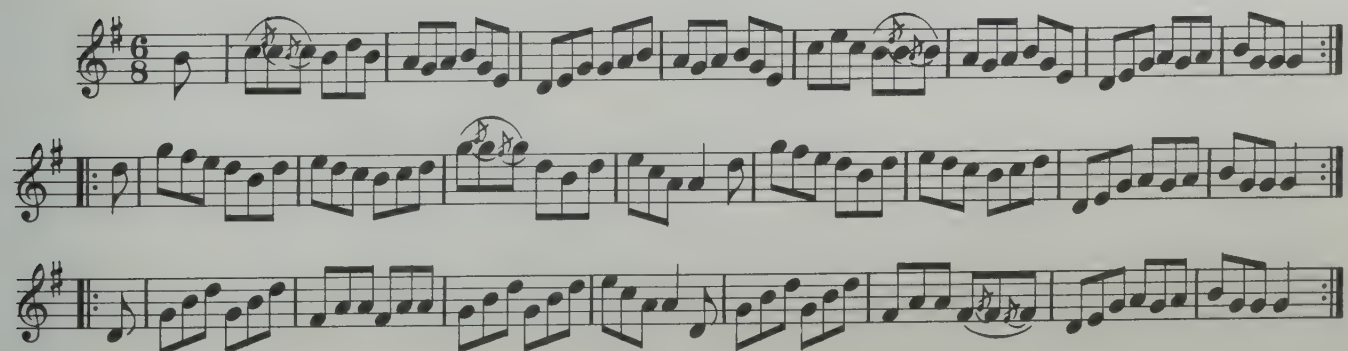
THE LITTLE HOUSE UNDER THE HILL



BREECHES MARY



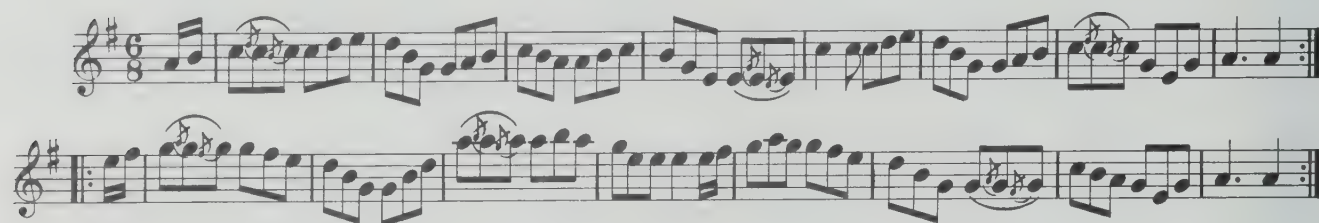
JIMMY O'BRIEN'S JIG



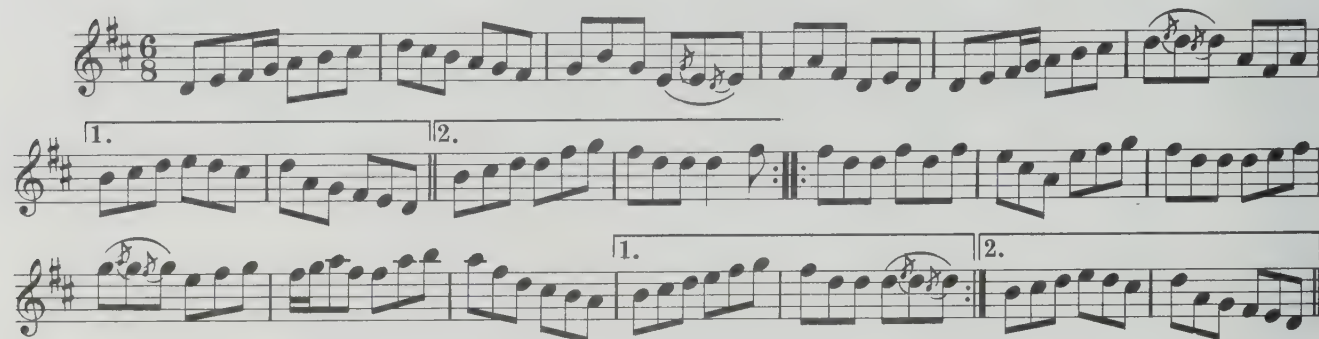
I WILL IF I CAN



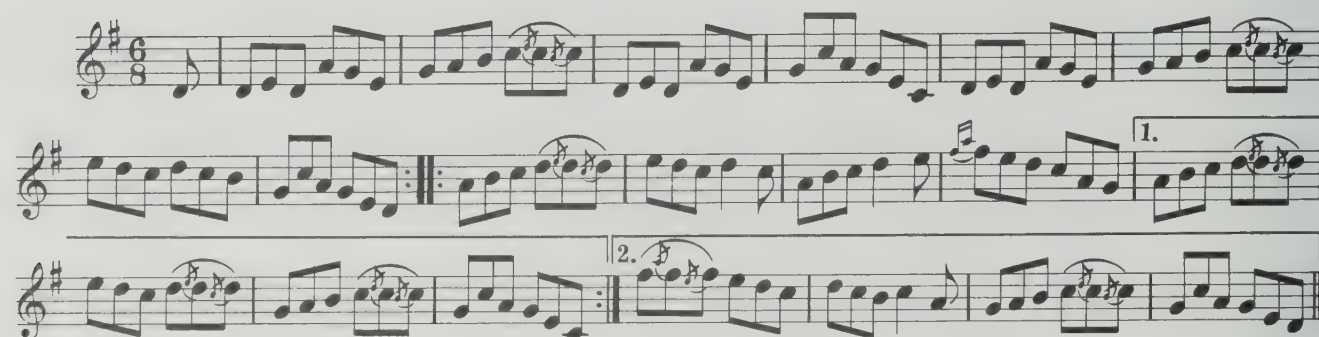
GREEN SLEEVES



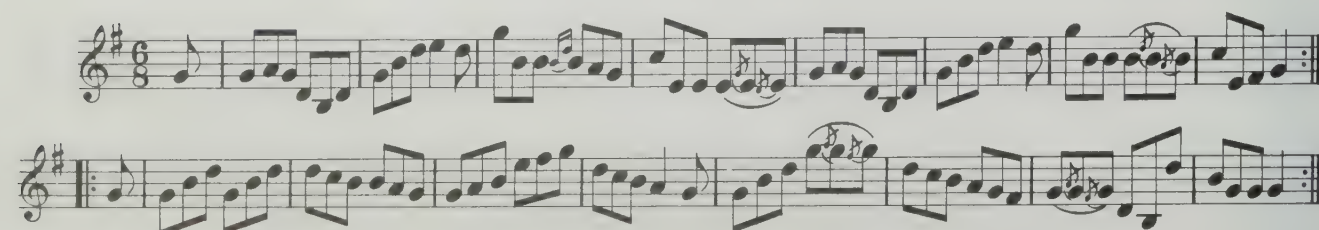
THE MINERS OF WICKLOW



MY BROTHER TOM



PADDY'S RESOURCE



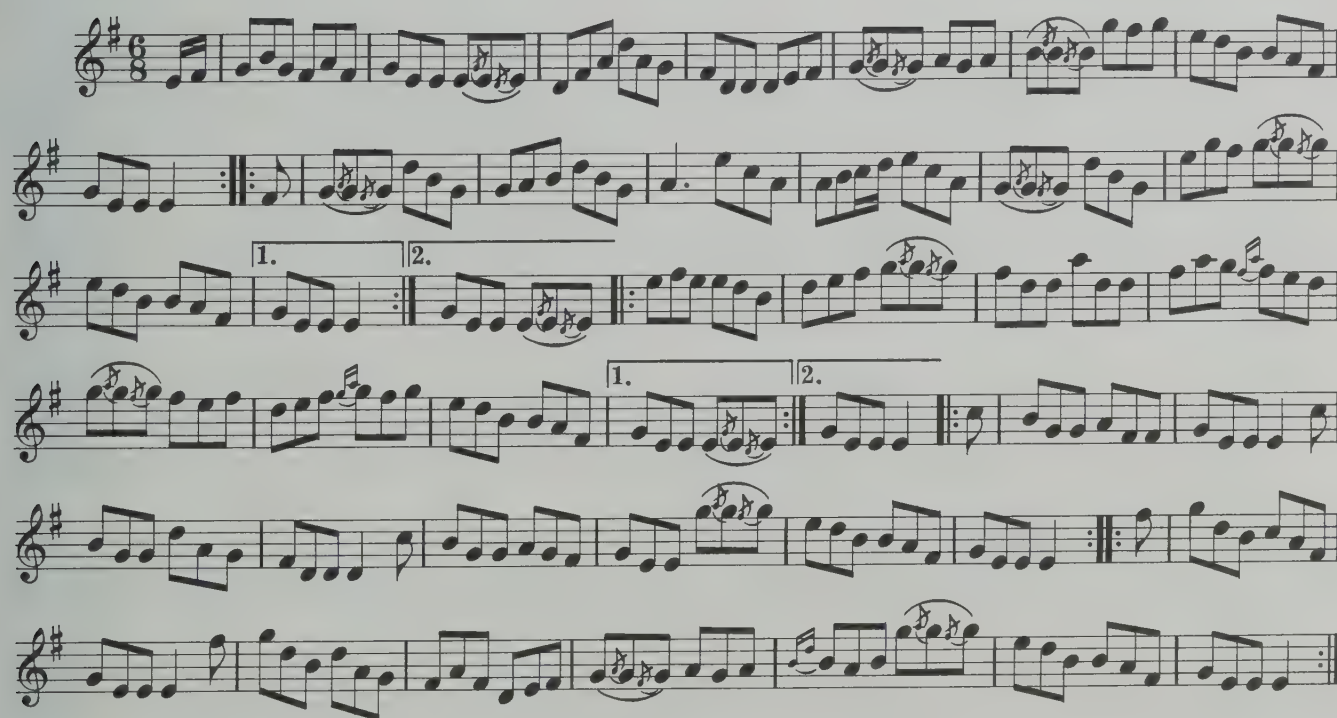
ELLIS'S JIG



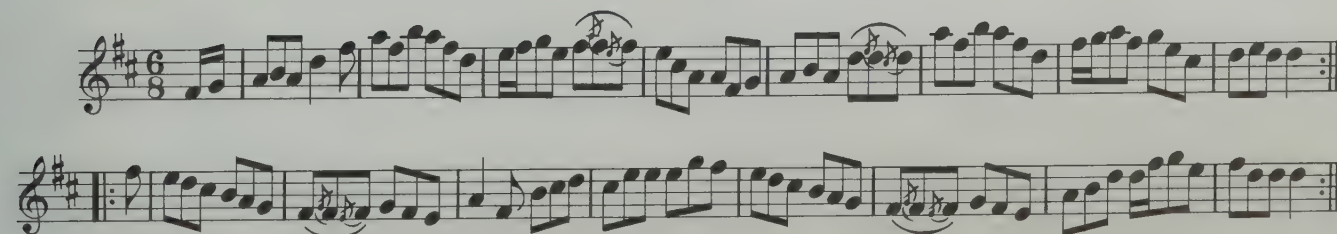
BEFORE I WAS MARRIED



THE OLD GREY GOOSE



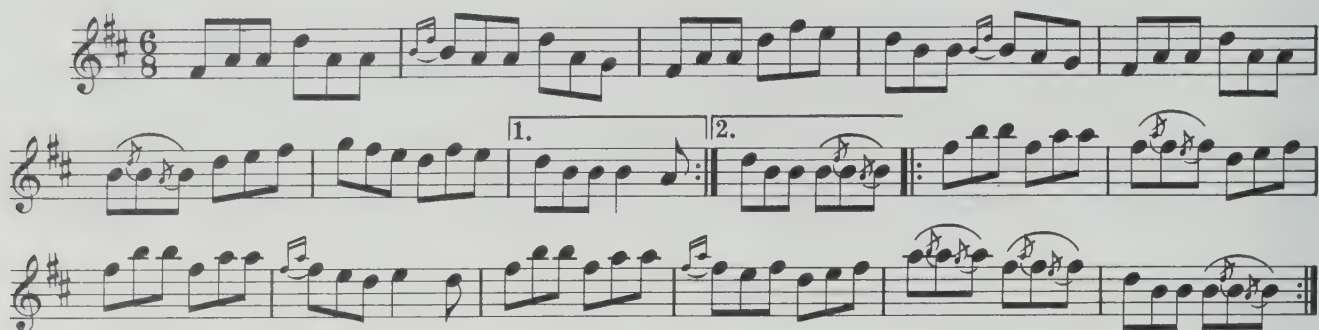
COME NOW OR STAY



BUTTERMILK MARY



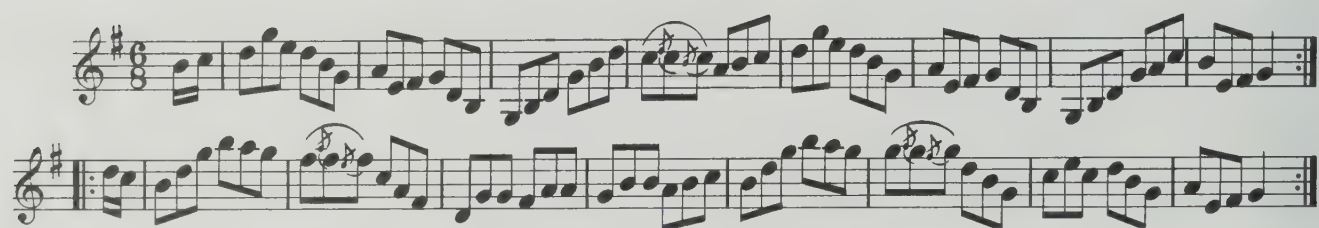
THE CONNAUGHTMAN'S RAMBLES



FATHER FIELDING'S FAVORITE



FATHER TOM'S WAGER



TIM HOGAN'S JIG



THE LACCAROO BOYS



O'GALLAGHER'S FROLICS



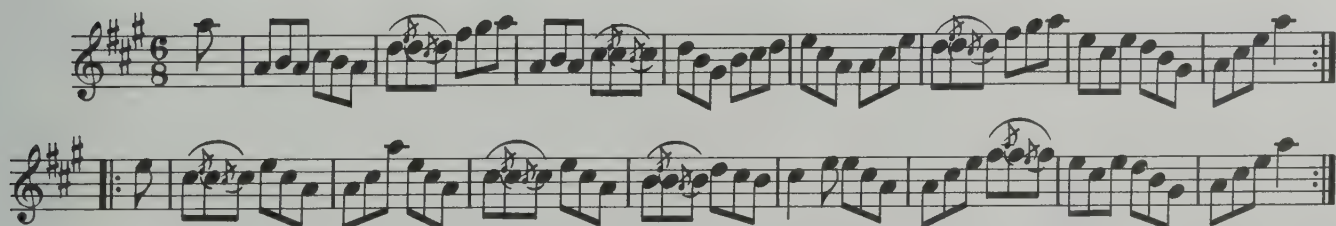
THE JOLLY JOKER



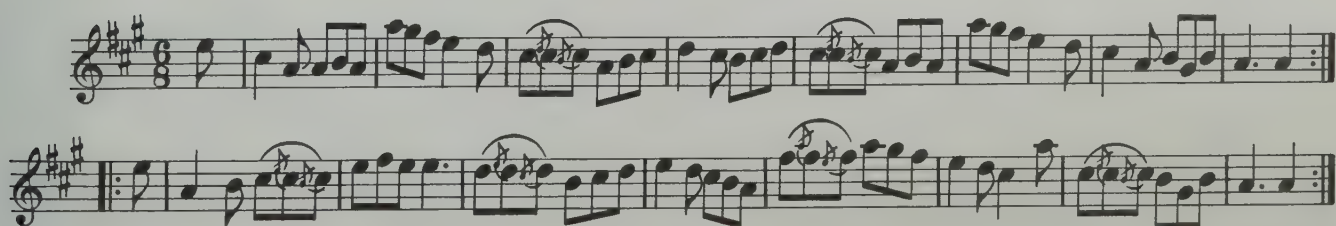
MIXING THE PUNCH



OLD AS THE HILLS



LONG JOHN'S WEDDING



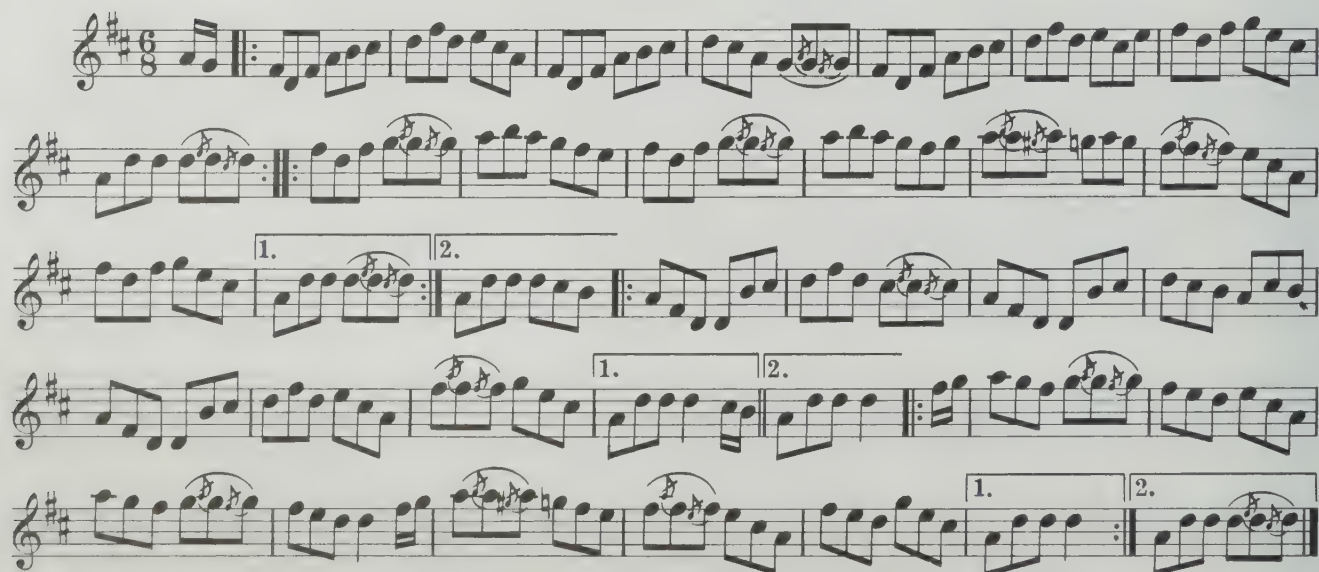
THE TRIP TO SLIGO



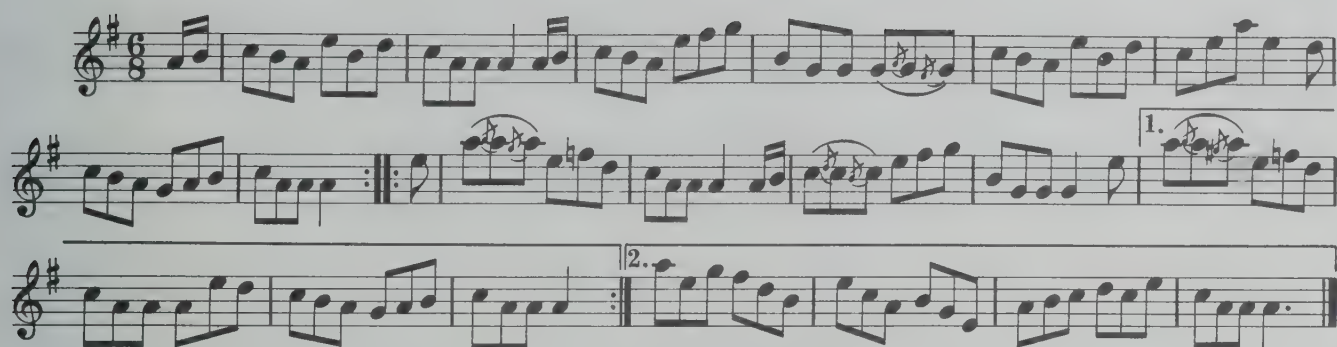
KIT O'MAHONY'S JIG



THE HUMORS OF DRINAGH



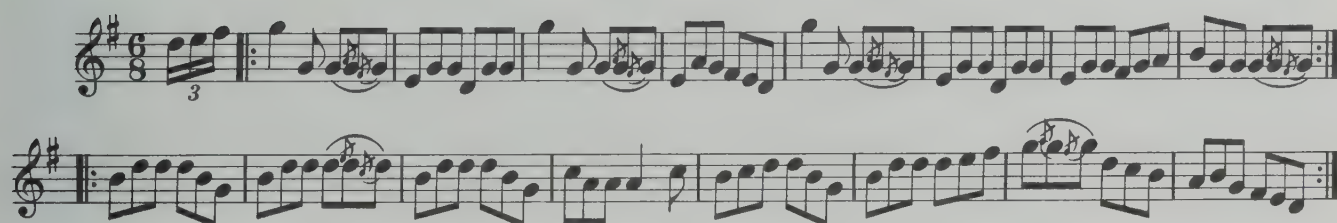
THE GALLOWGLASS



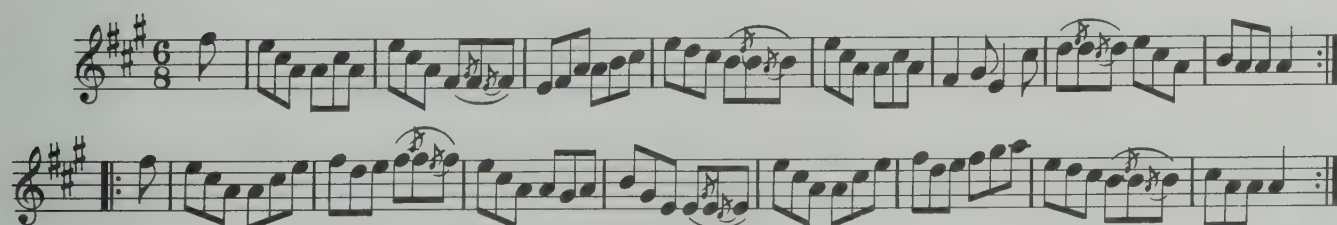
THE FARDOWN FARMER



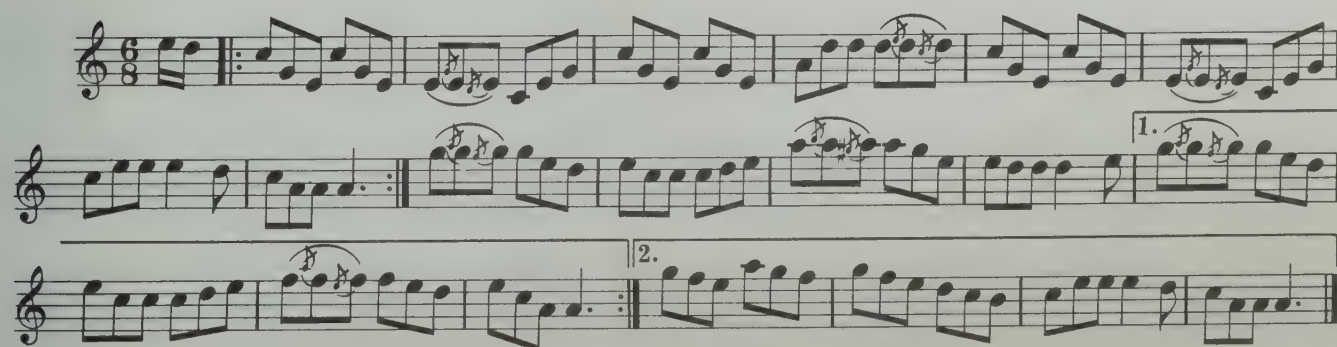
THE OLD HORNED SHEEP



THE BOYS OF BALLINAFAD



THE SHORT GRASS



MISS MONROE'S JIG



THE SPOTTED COW



BIDDY'S WEDDING



PADDY O'CARROLL



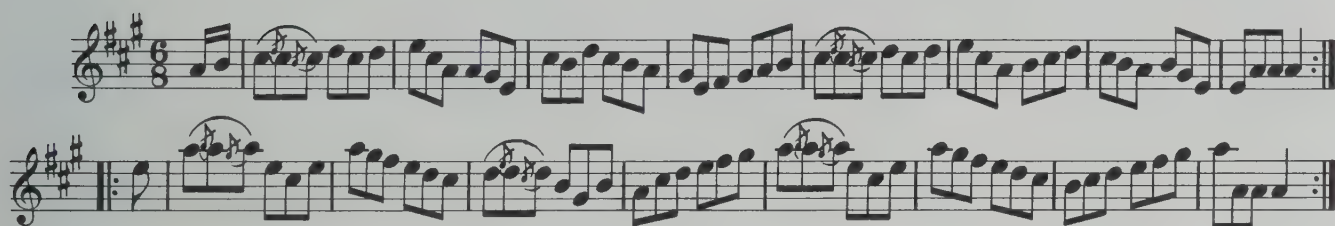
DICK SULLIVAN'S FAVORITE



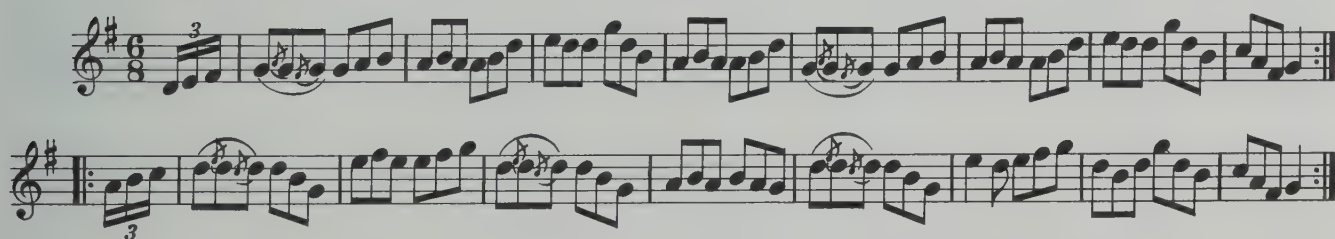
SGT. STACK'S FAVORITE



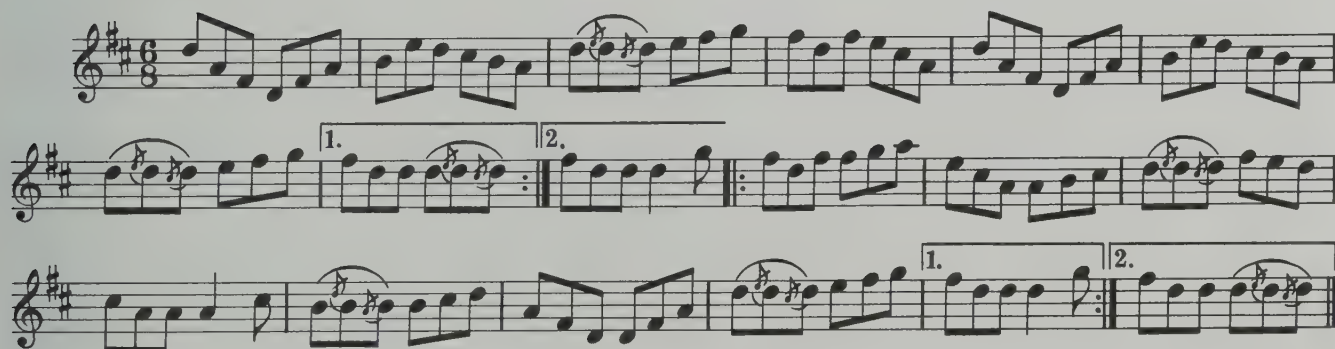
THE RUINS OF KILLMALLOCK



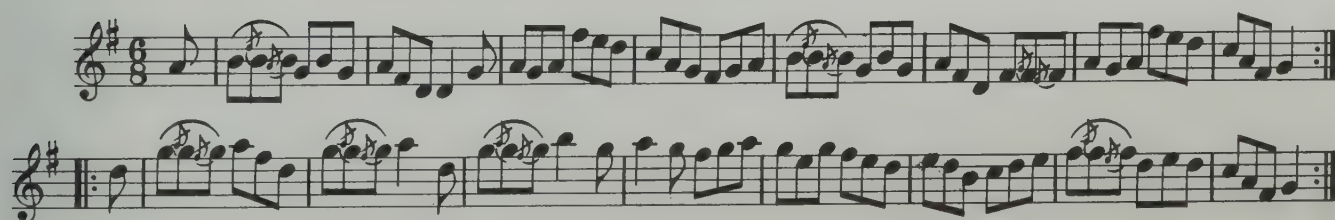
THE MOUNTAINEERS' MARCH



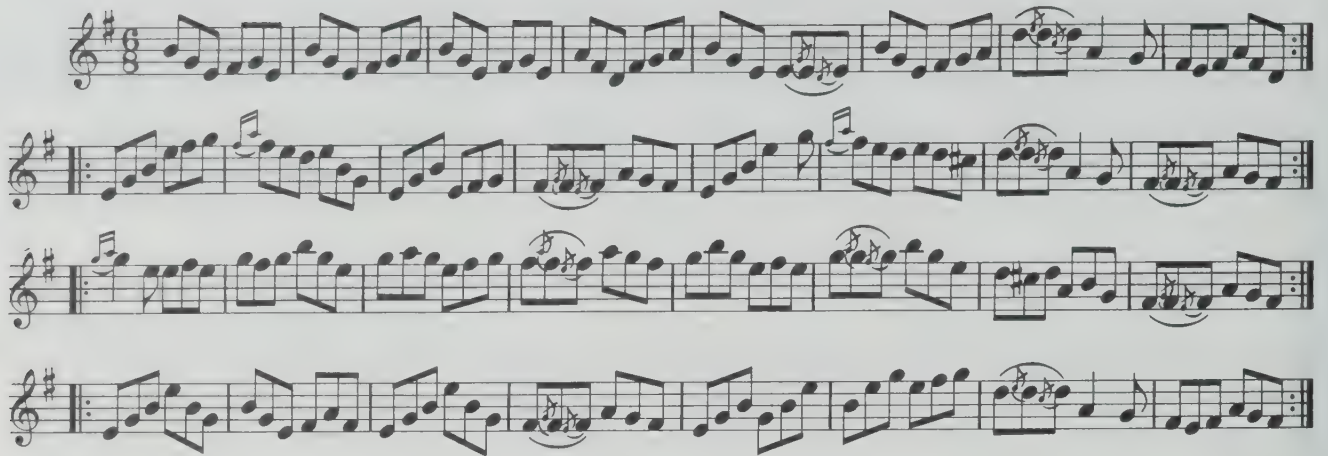
TOP OF CORK ROAD



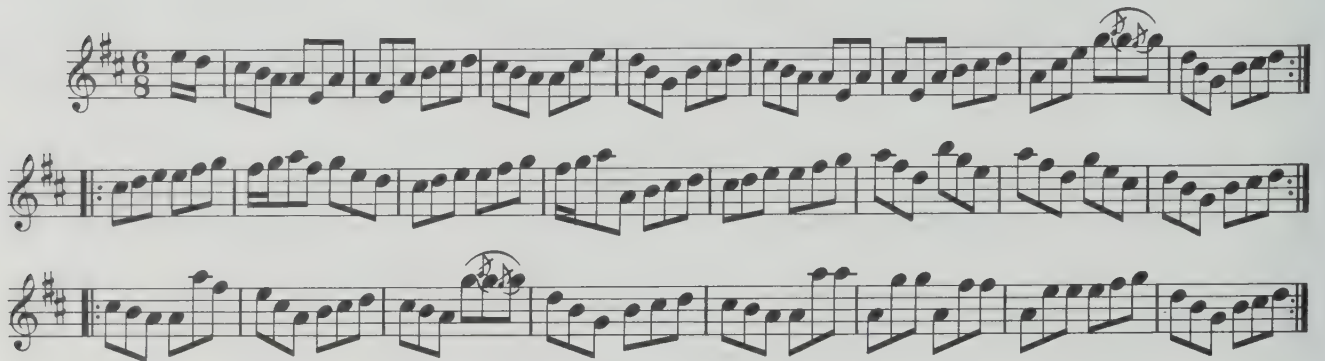
HINCHY'S DELIGHT



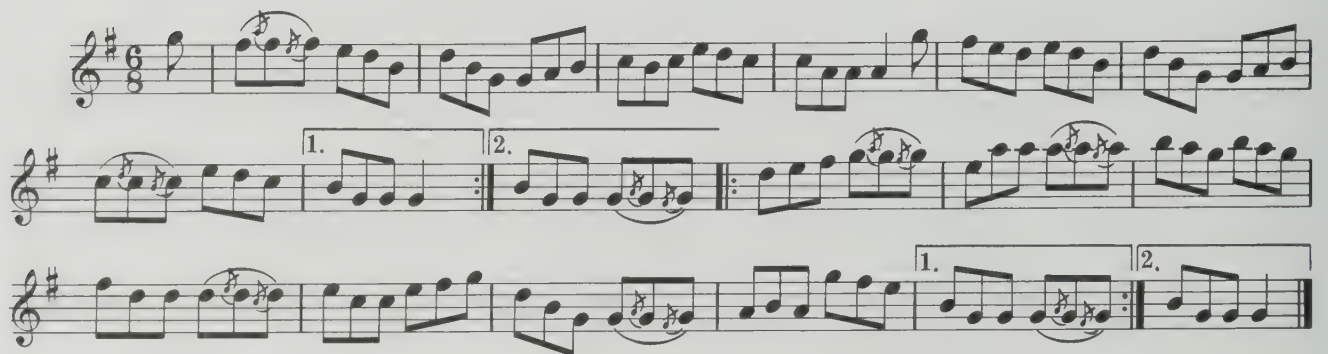
THE MONAGHAN JIG



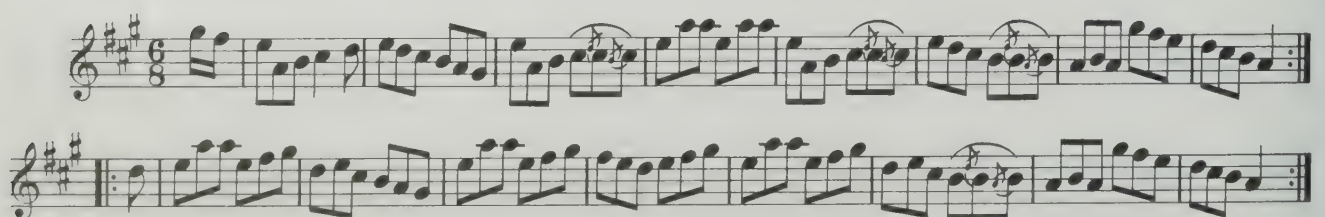
THE MOONCOIN JIG



THE BOYS OF THE WEST



THE THATCHER



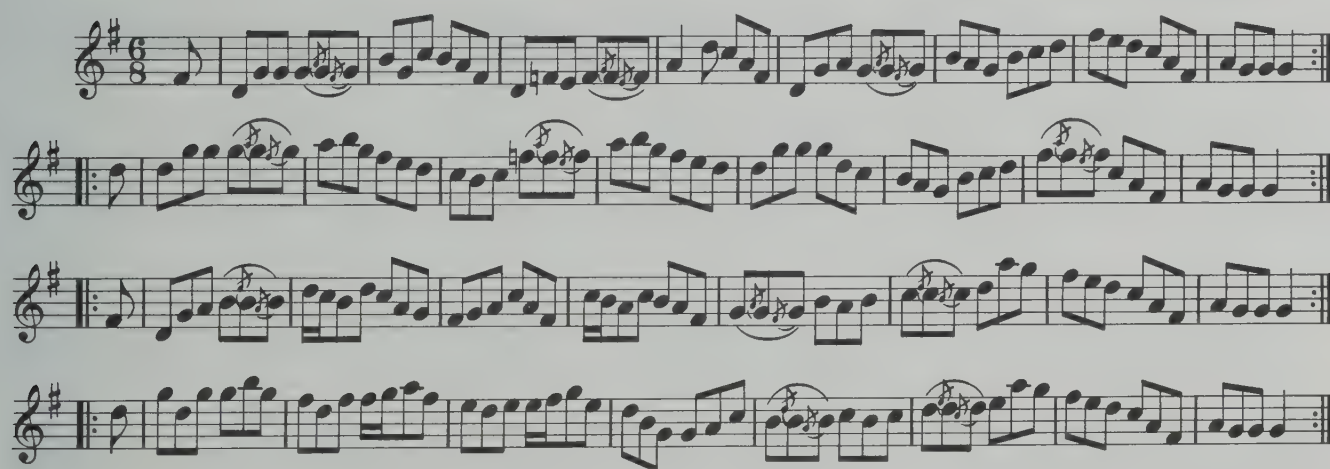
THE BASHFUL MAID



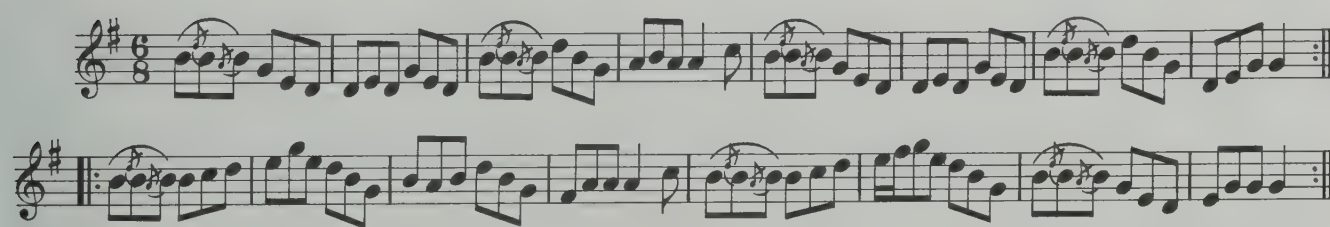
THE FLITCH OF BACON



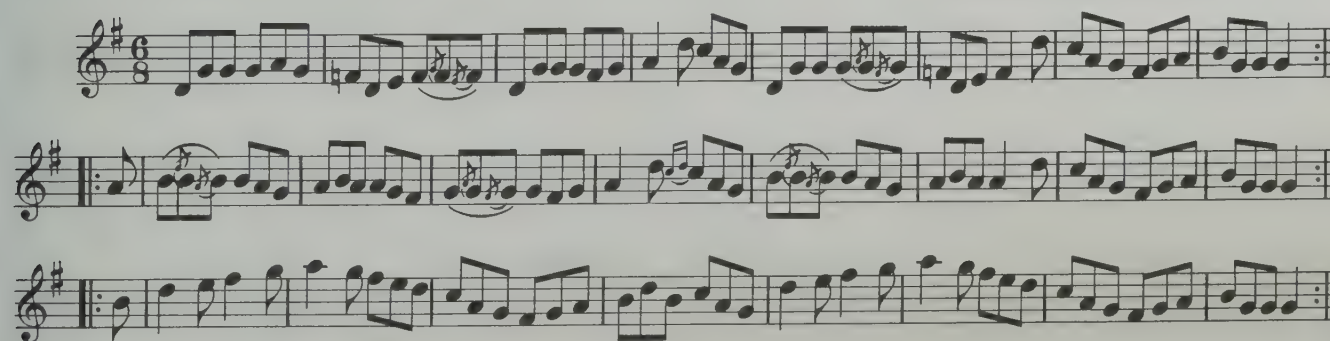
THE BARRONSTOWN RACES



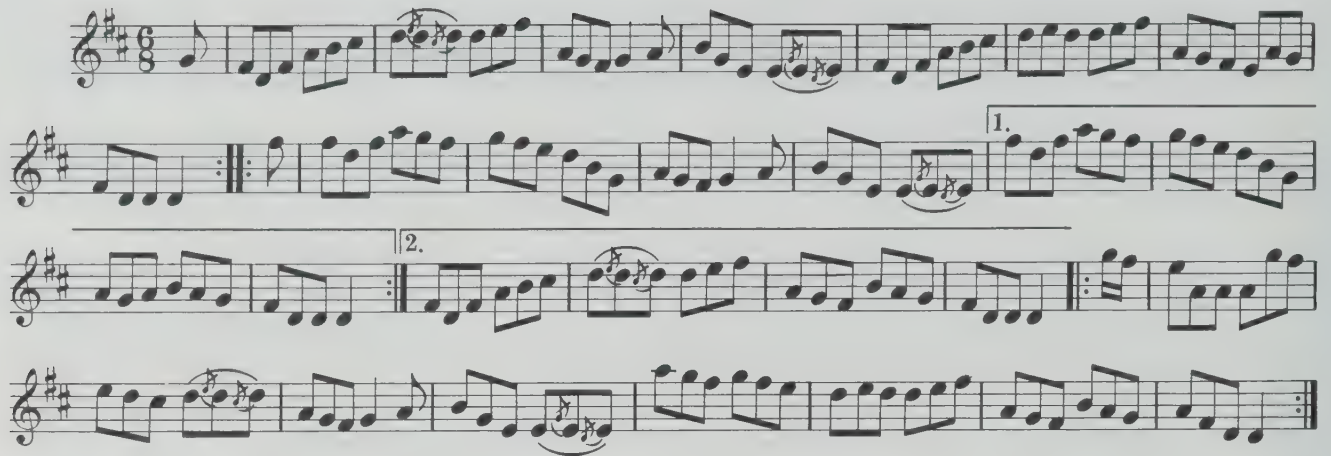
THE ANGRY PEELER



THE COOK IN THE KITCHEN



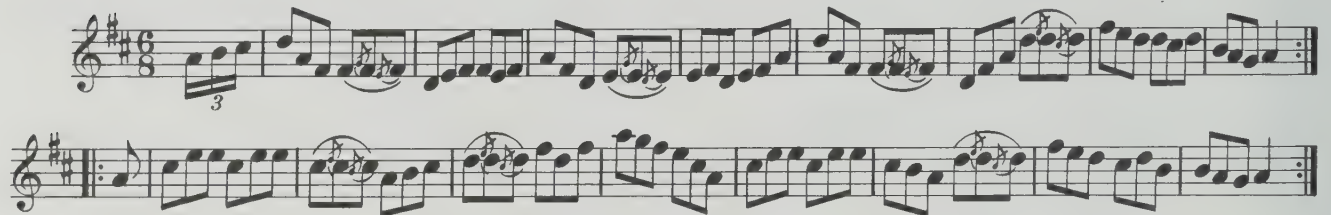
PADDY IN LONDON



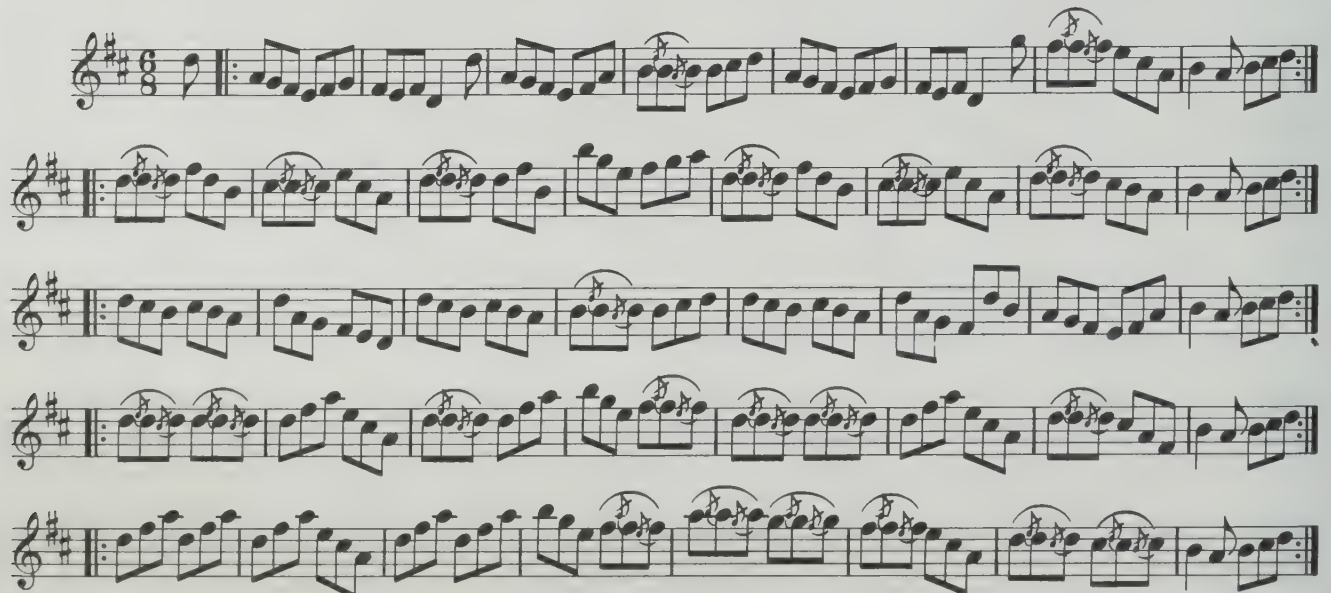
KITTY'S RAMBLES



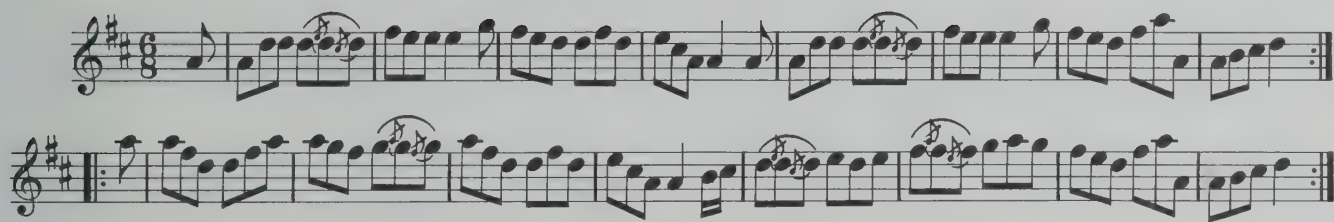
THE HUMORS OF DINGLE



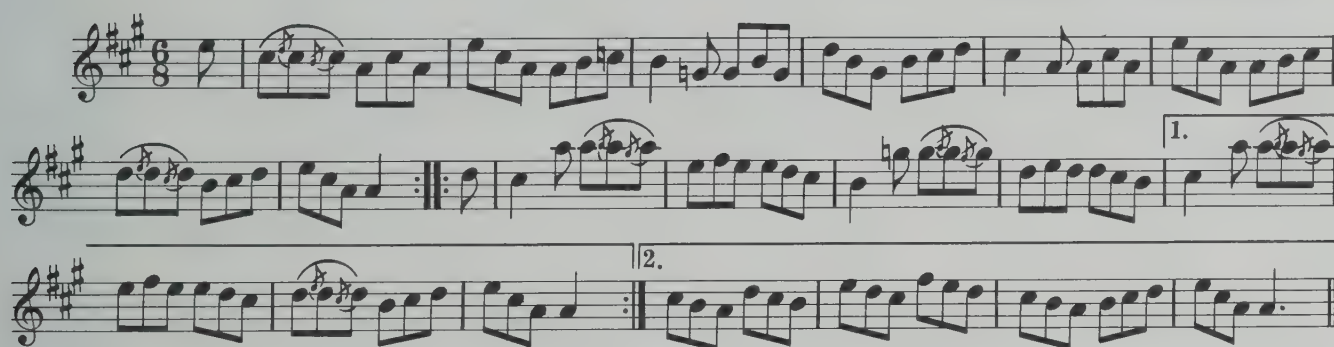
MORGAN RATTLER



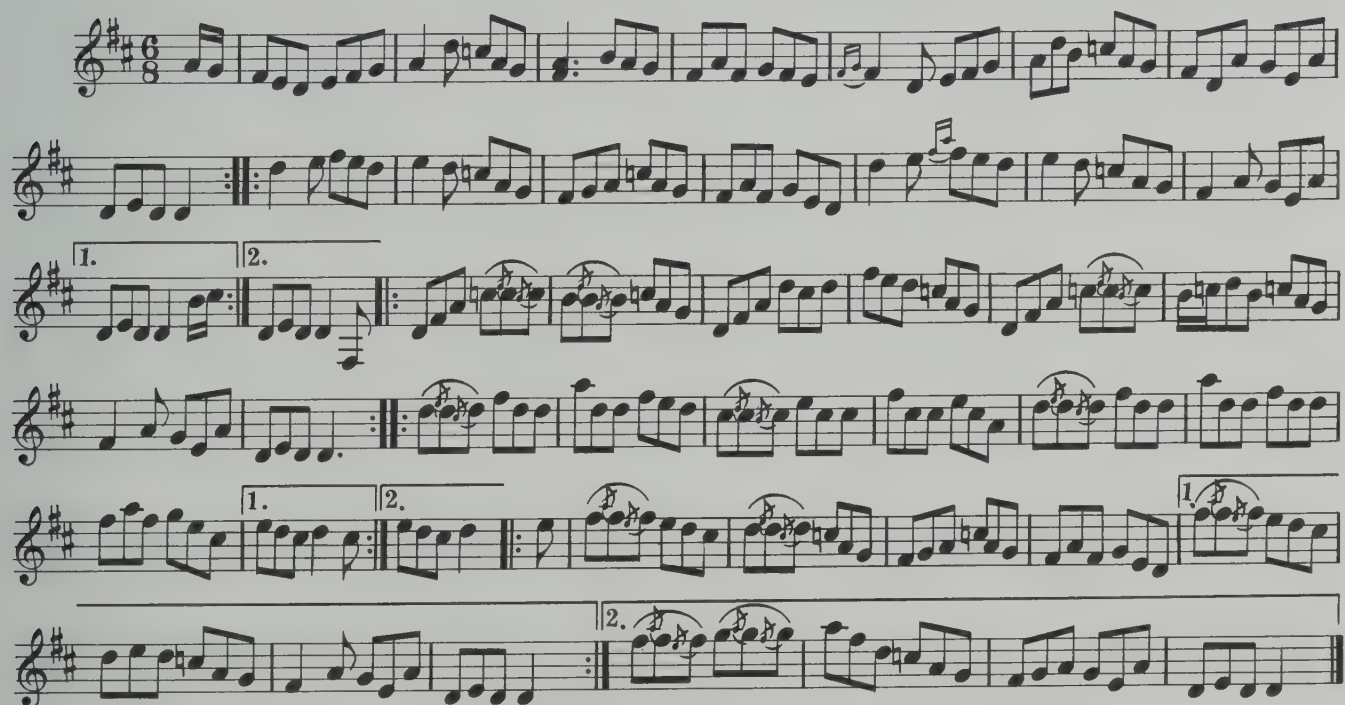
THE FISHERMAN'S FROLIC



FELIX THE WRESTLER



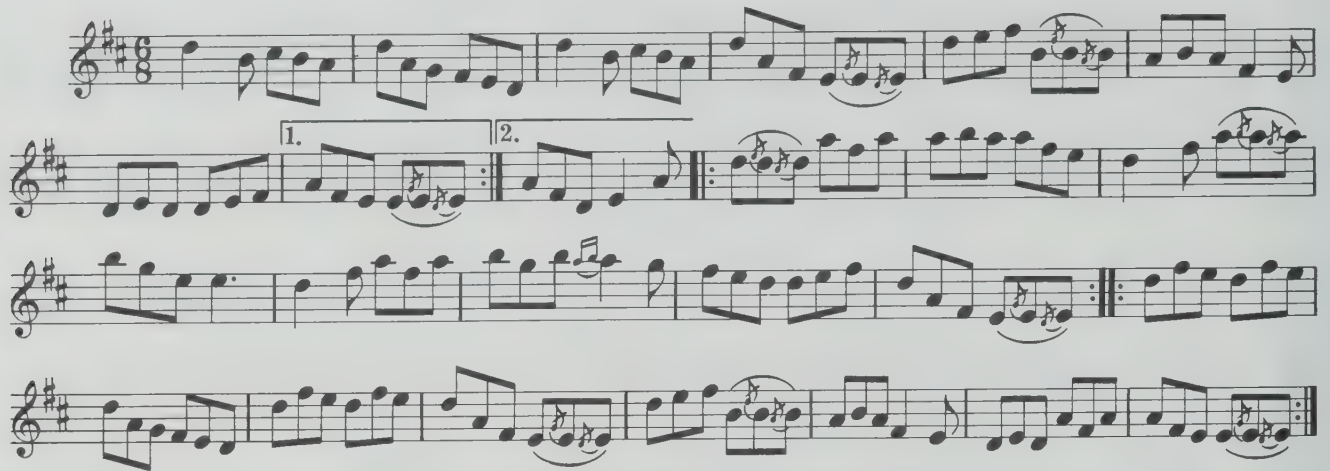
THE FRIEZE BREECHES (THE FRIAR'S BREECHES)



THE CONNAUGHTMAN



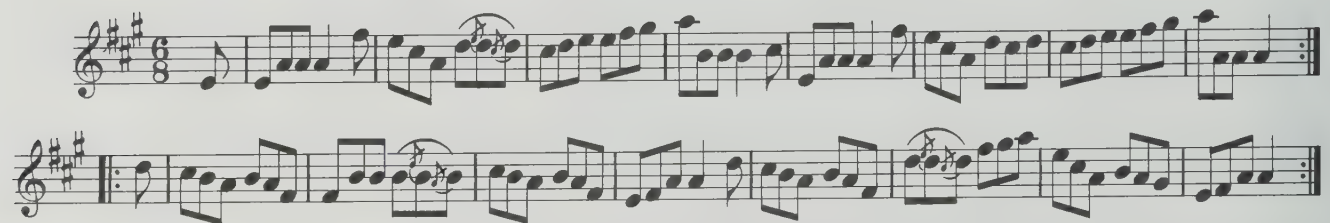
STRIKE THE GAY HARP



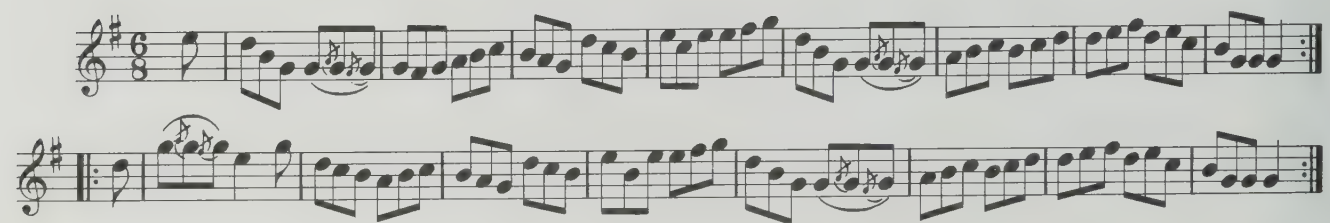
BOLD JOHN O'LEARY



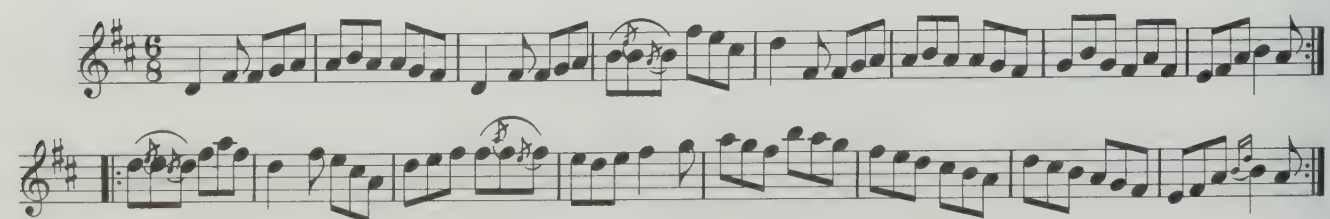
THE HUMORS OF CAVAN



THE HUMORS OF CORK



THE SPINNER'S LILT



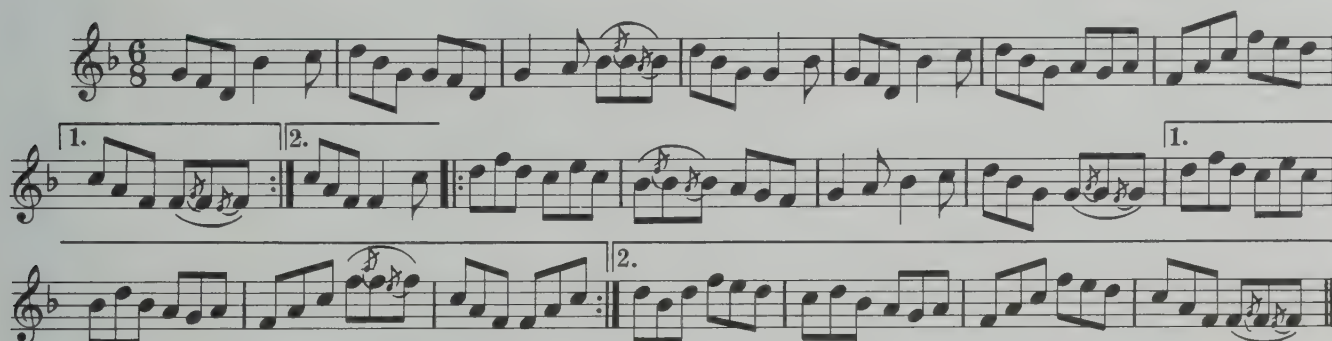
O'REILLY'S FAVORITE



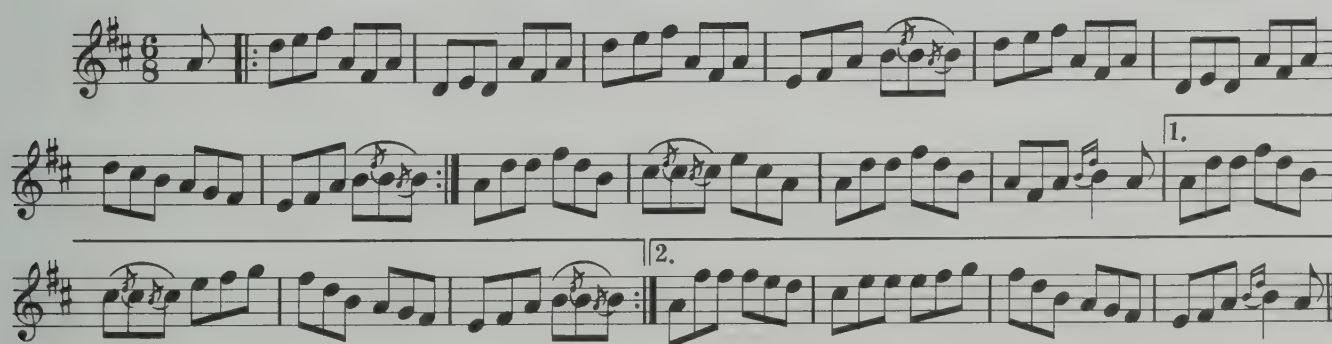
THE BANKS OF LOUGH GOWNA



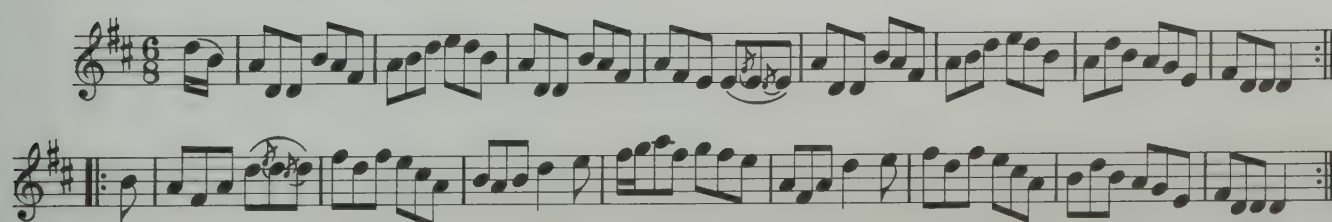
THE TWOPENNY JIG



THE GREEN MEADOW



THE MERRY MAIDEN



BLUE BONNETS' JIG



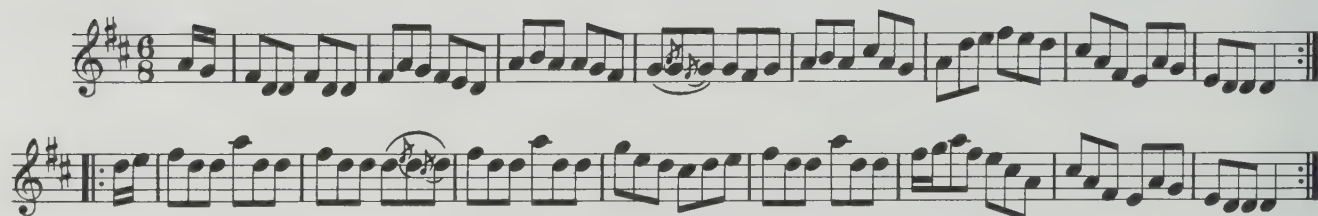
THE FIELD OF FLOWERS



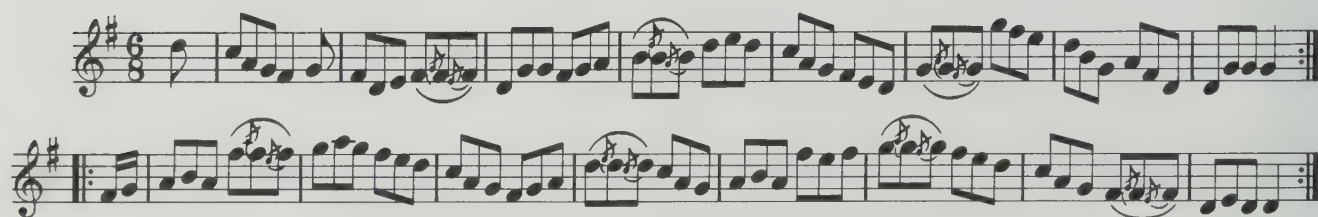
JACKSON'S MAID



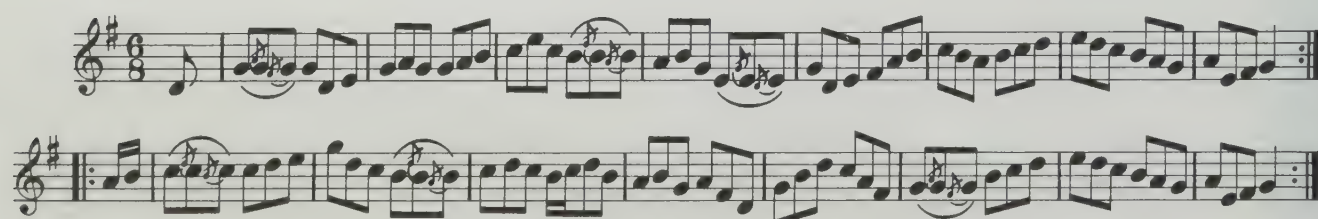
THE BUTCHER'S CAVE



DRINK AND BE MERRY



THE LITTLE GREY CHURCH



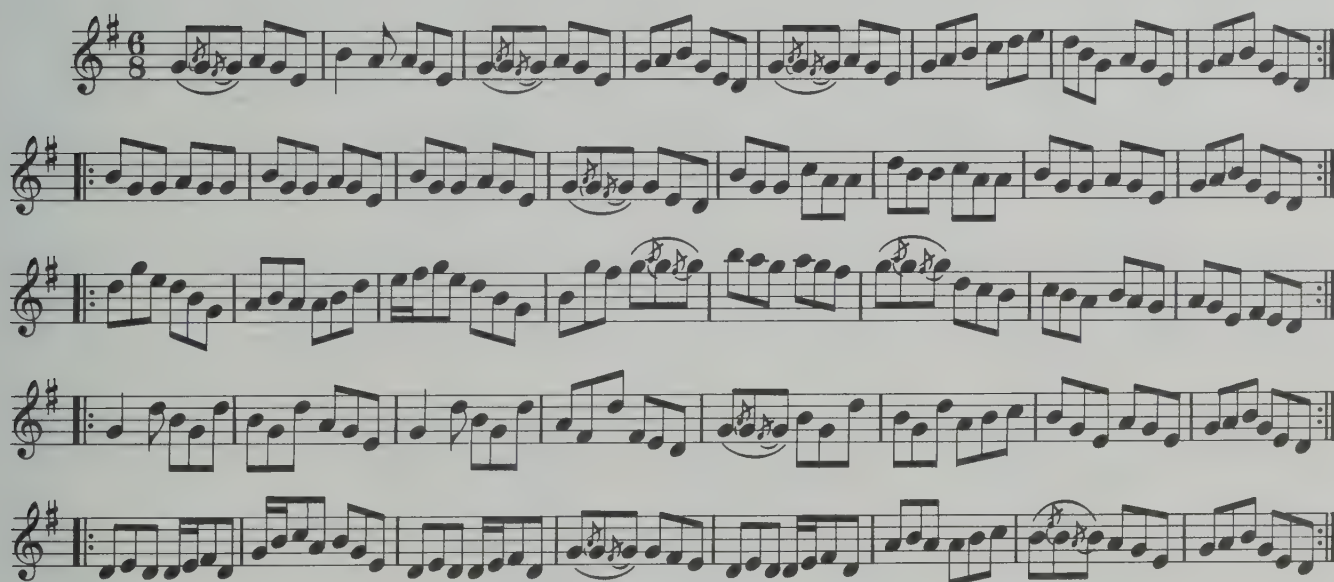
THE KILFINANE JIG



MAGUIRE'S KICK



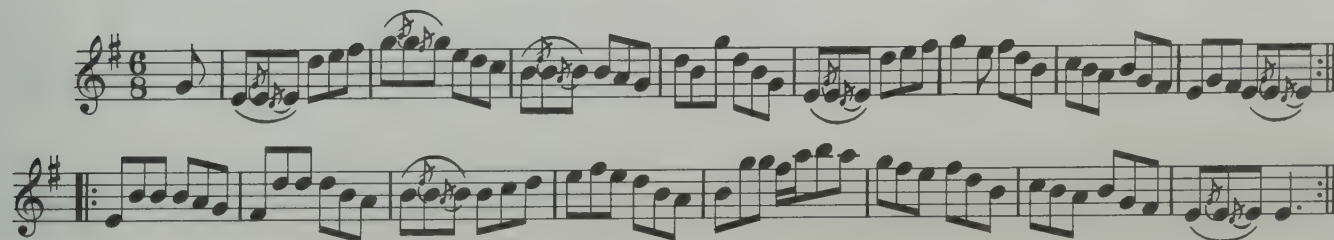
WALK OUT OF IT, HOGAN



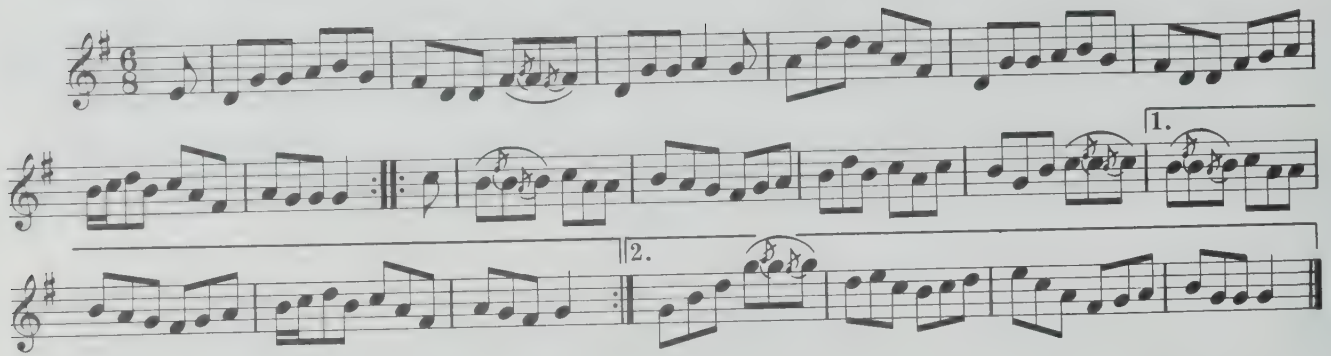
THE BOYS OF COOMANORE



DOCTOR O'HALLORAN



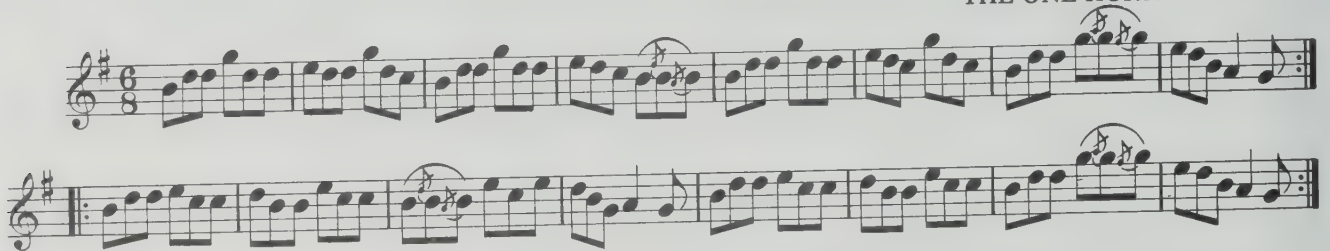
THE BAREFOOT BOY



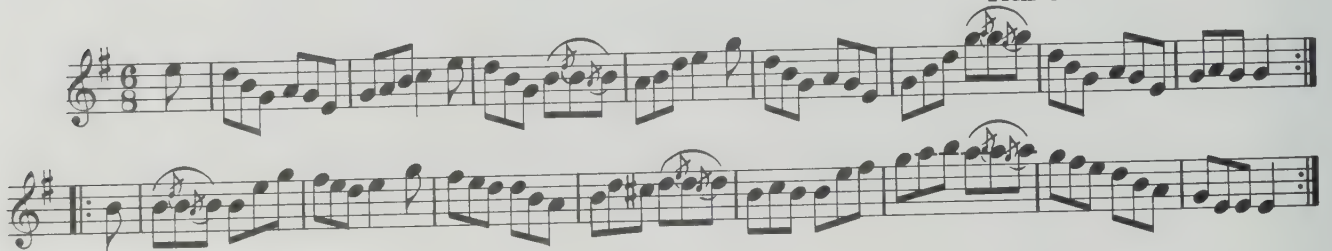
JACK LOUGHLIN



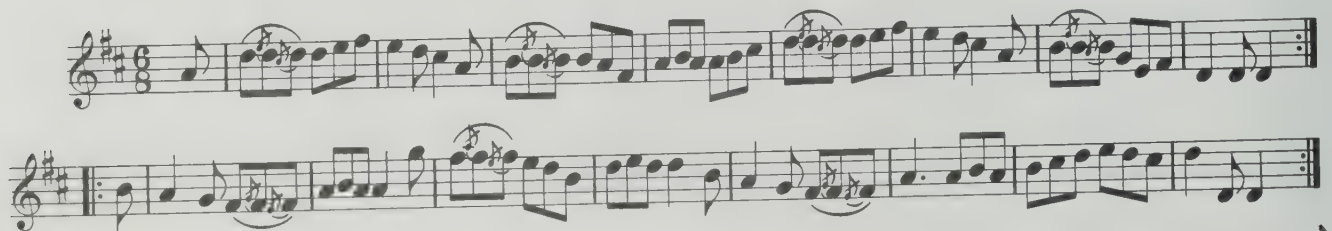
THE ONE-HORNED COW



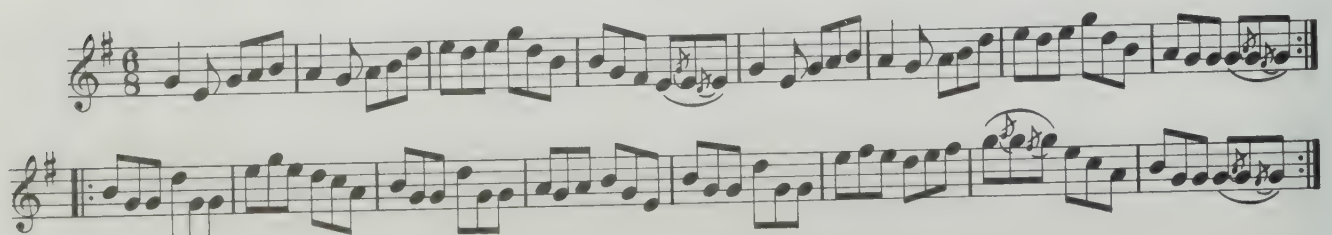
THE GLENS OF MAYO



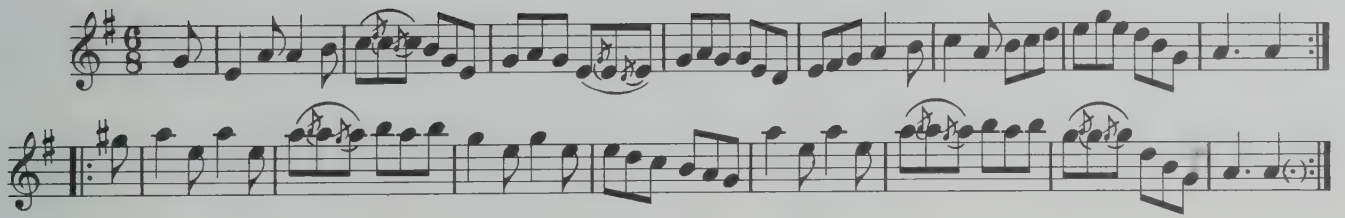
WHAT AILS YOU?



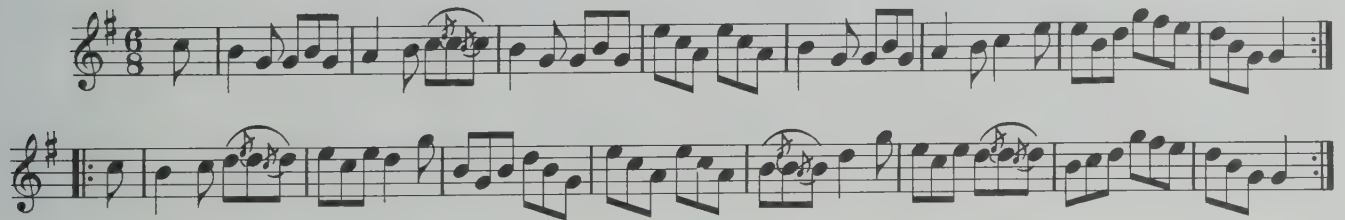
THE SPRING WELL



THE HUMORS OF BALLINAFUNA



KISS ME SWEETHEART



I'LL NEITHER SPIN NOR WEAVE



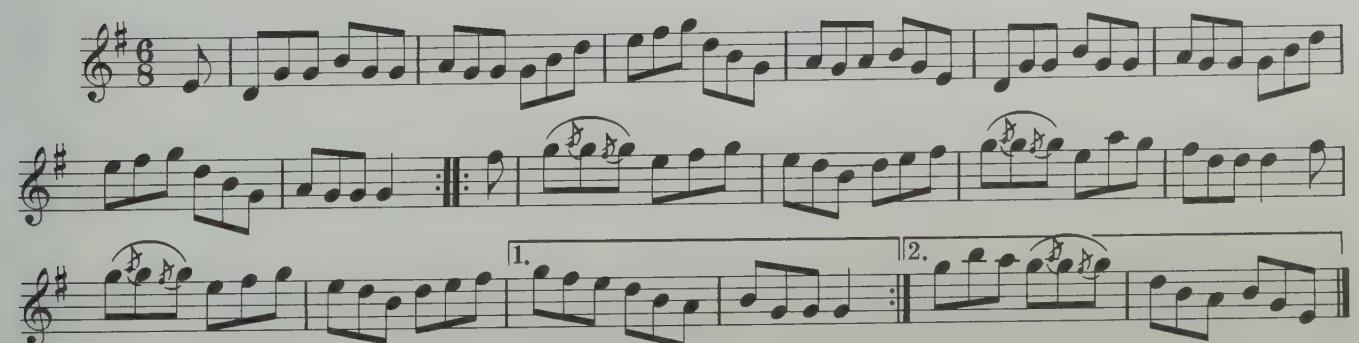
SWEET BIDDY DALY



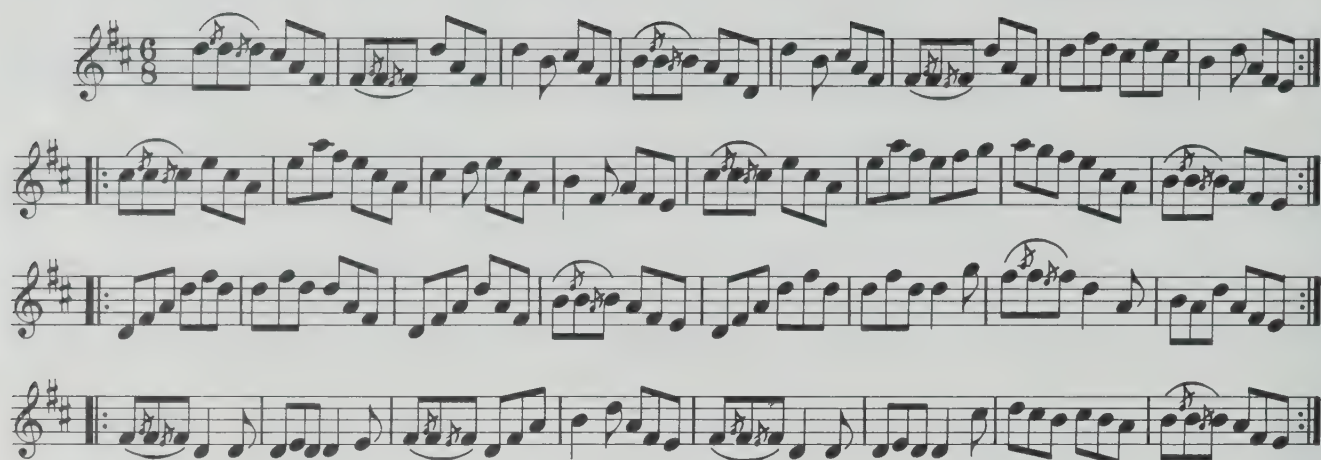
THE GEESE IN THE BOG



GOING TO DONNYBROOK



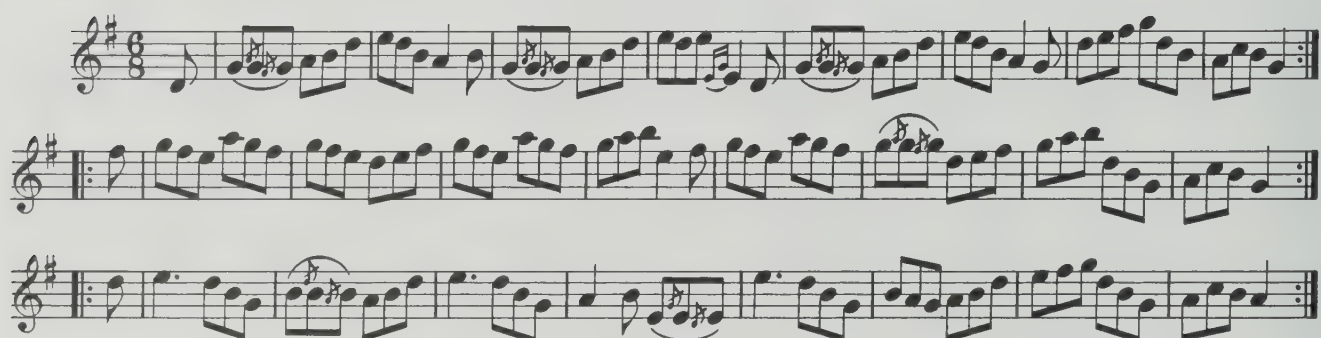
WALLOP THE SPOT



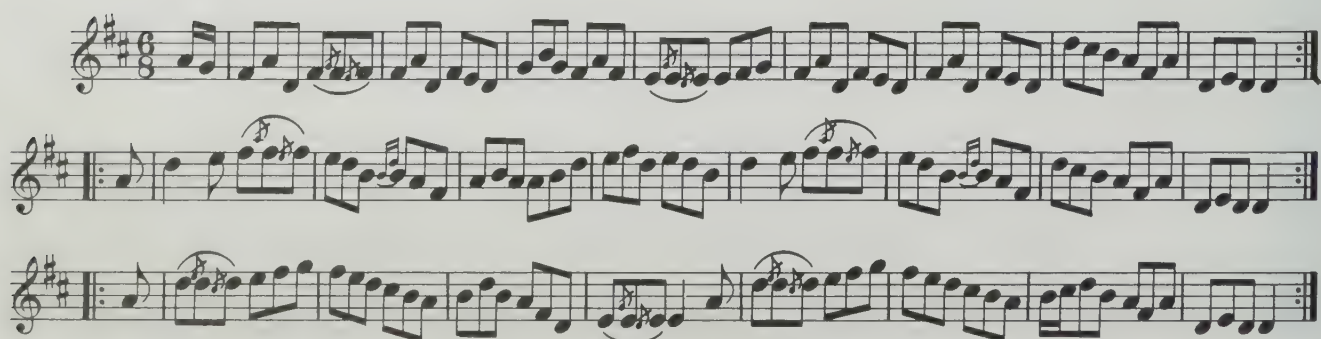
THE HOUSE IN THE GLEN



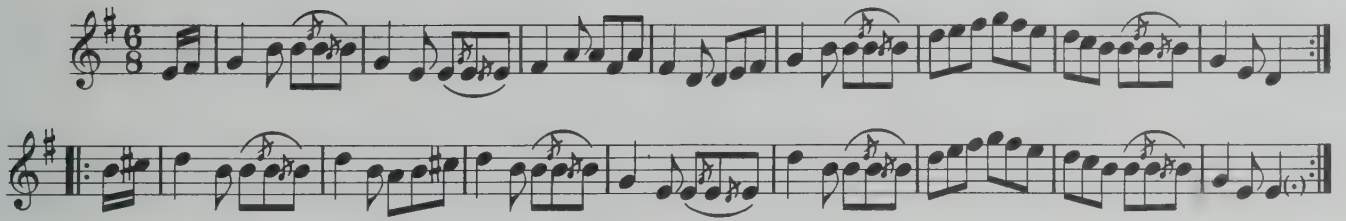
TAKE IT EASY



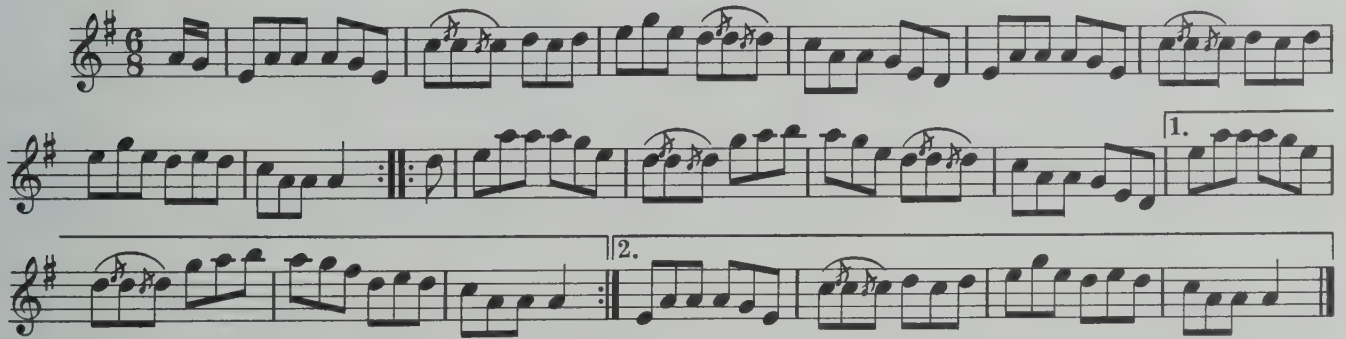
KITTY OF OULART



GET UP OLD WOMAN AND SHAKE YOURSELF



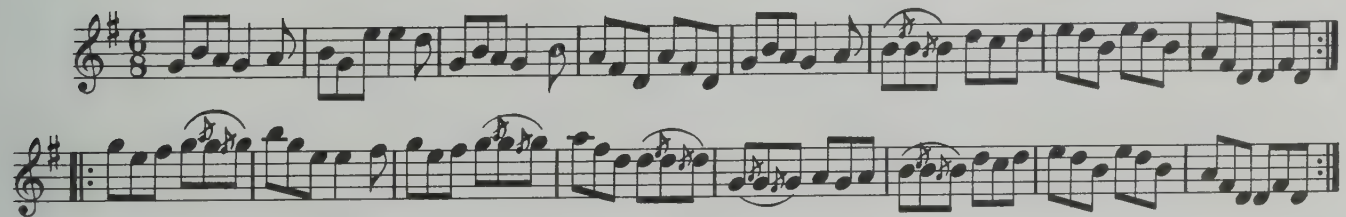
MISS CASEY



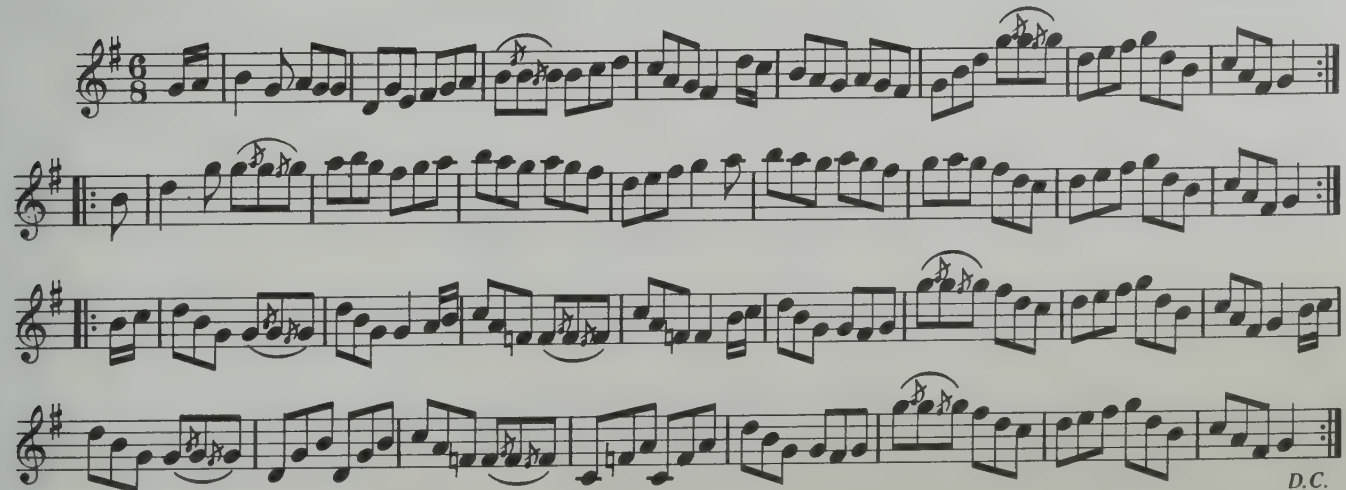
CHILD OF MY HEART



THE MAN WHO DIED AND ROSE AGAIN

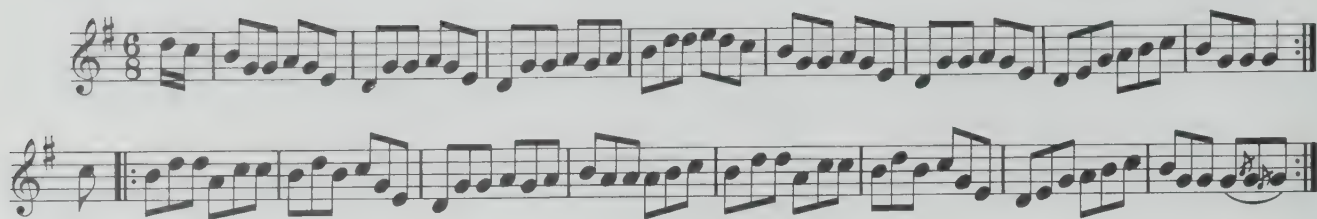


THE LUCK PENNY

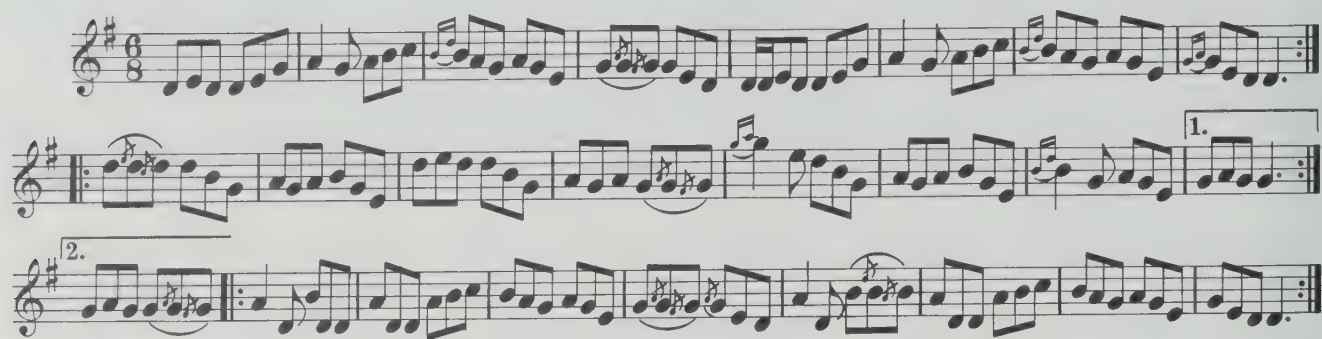


D.C.

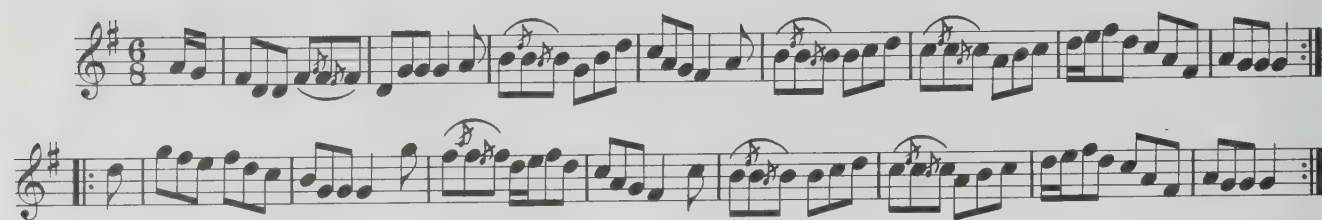
THE HUMORS OF BALLYDEHOB



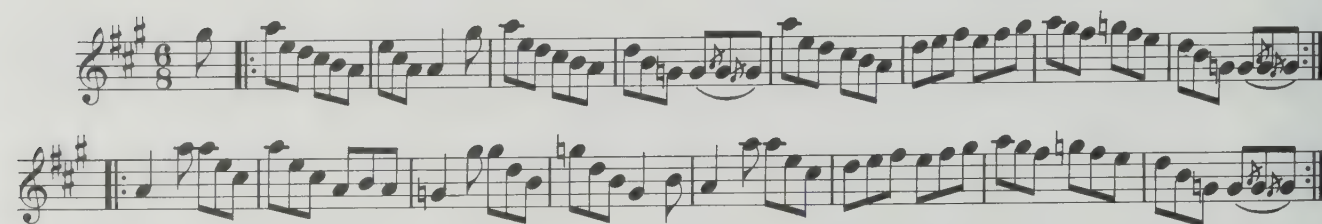
THE BLARNEY PILGRIM



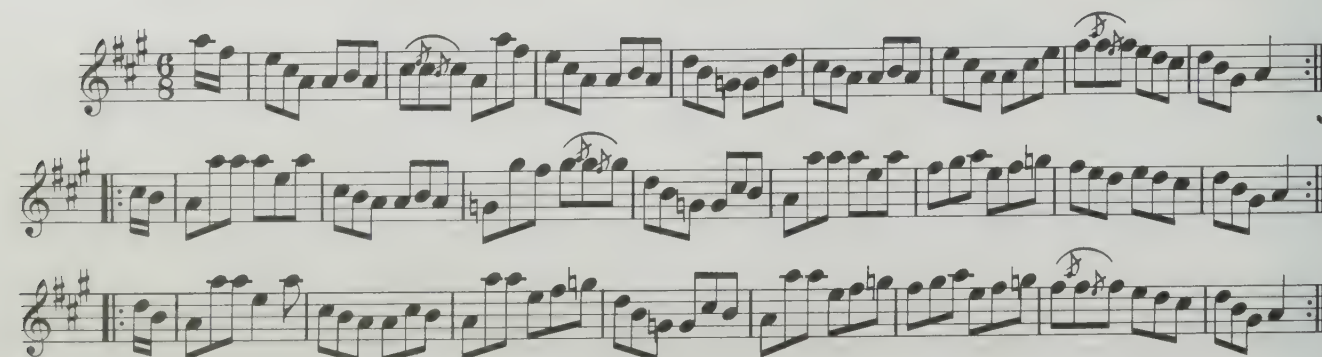
THE DAIRY MAID



HOW MUCH HAS SHE GOT?



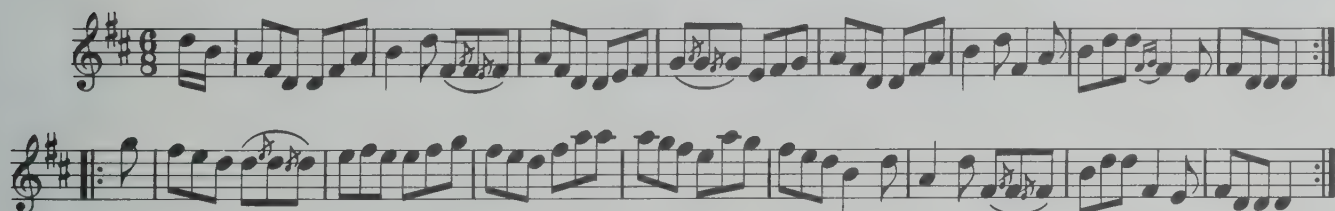
THE RIVALS



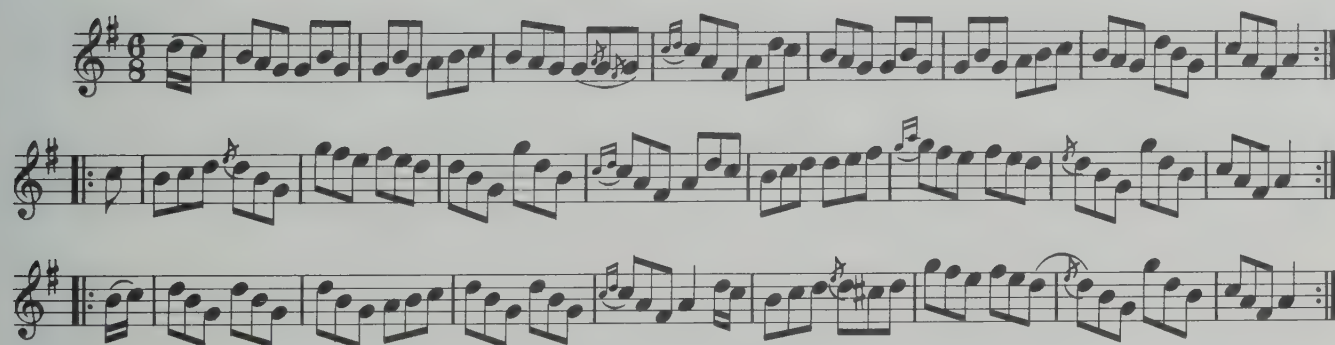
COME IN FROM THE RAIN



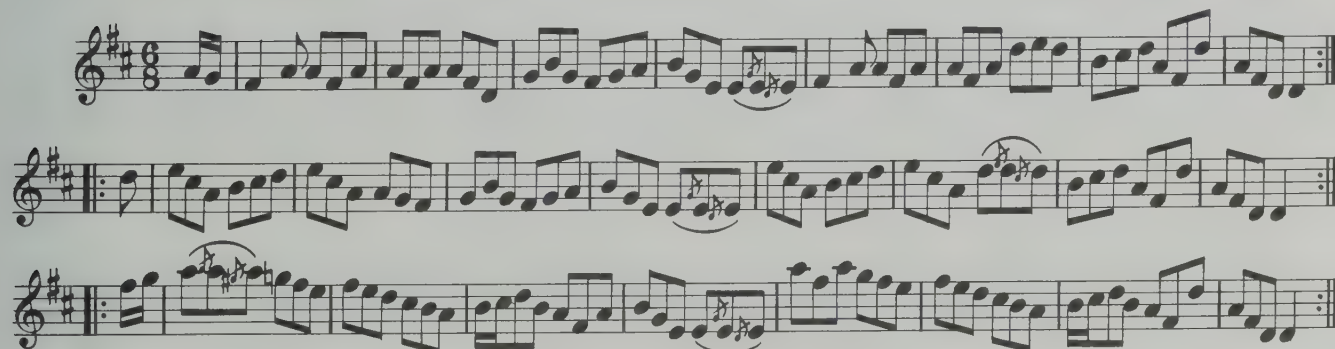
BARNEY O'NEILL



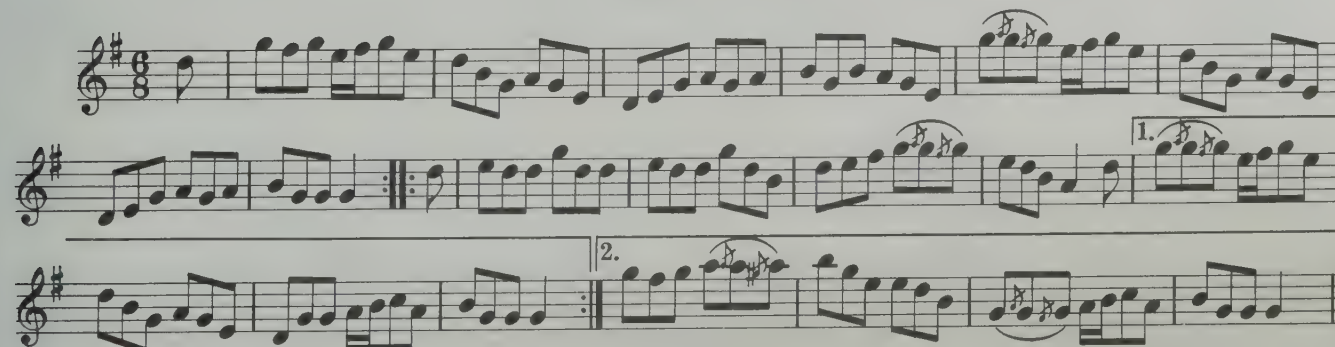
DENIS DELANEY



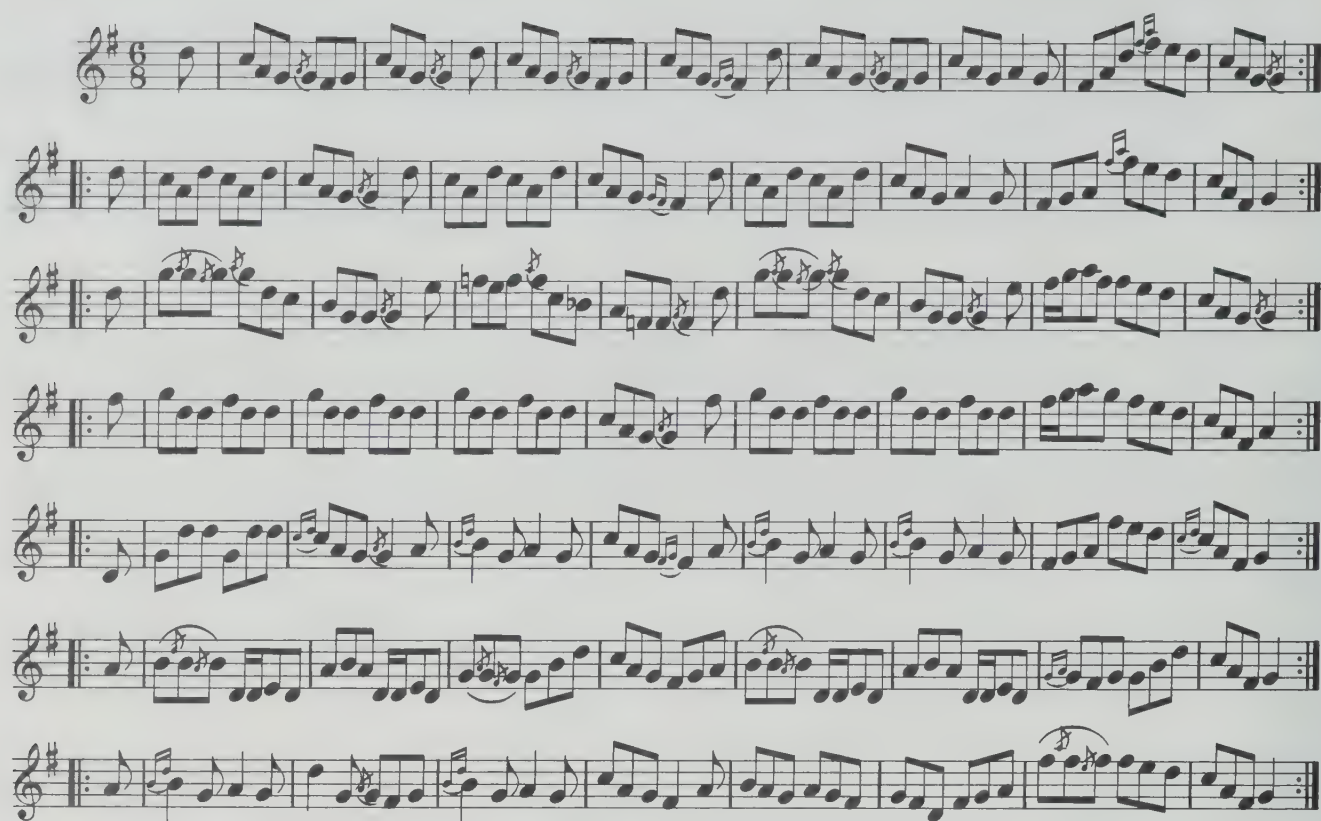
MALOWNEY'S WIFE



THE COACH ROAD TO SLIGO (HUMORS OF BANTRY)



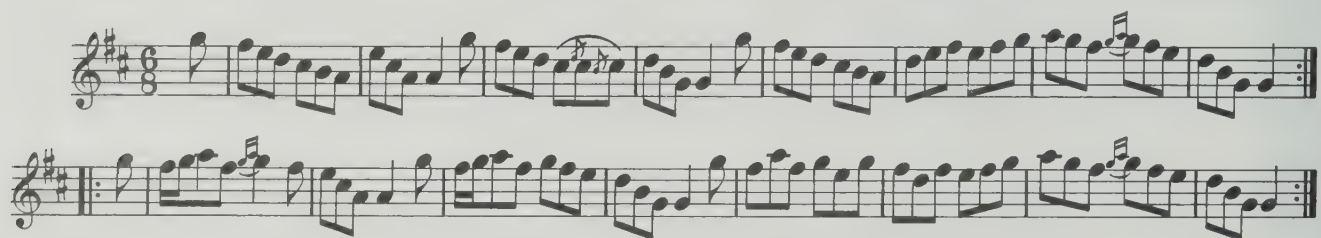
THE GOLD RING



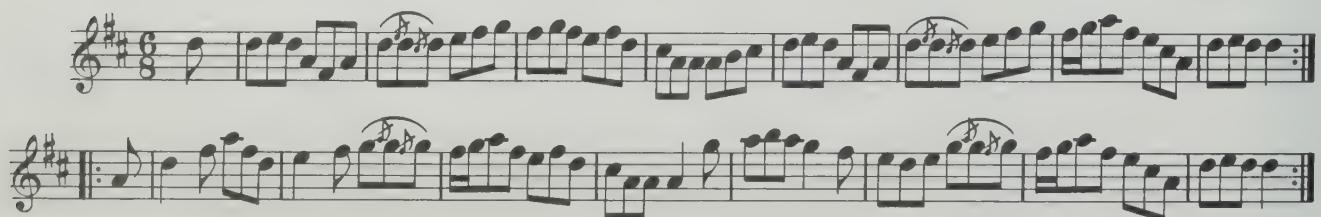
OFF TO THE HUNT



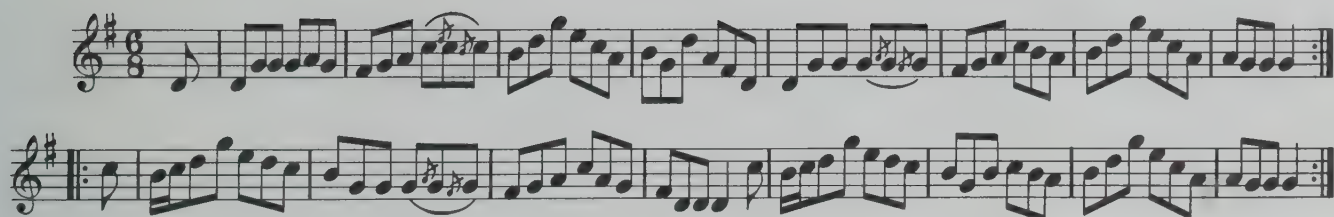
THE HIGHWAY TO DUBLIN



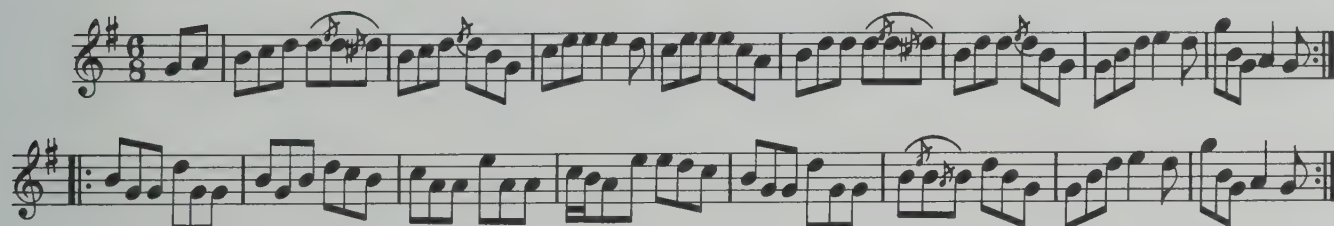
KITTY MAGEE



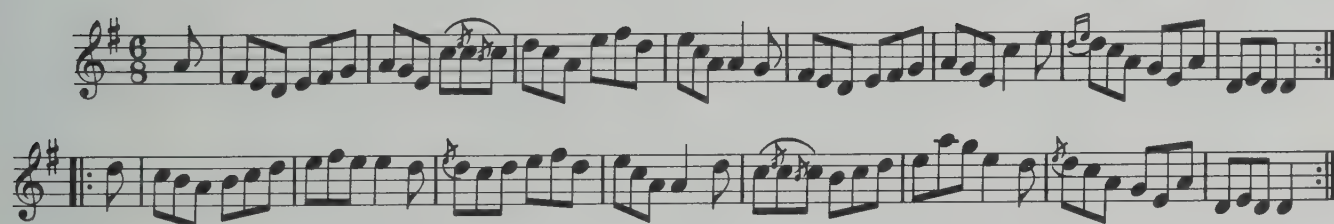
I KNOW WHAT YOU LIKE



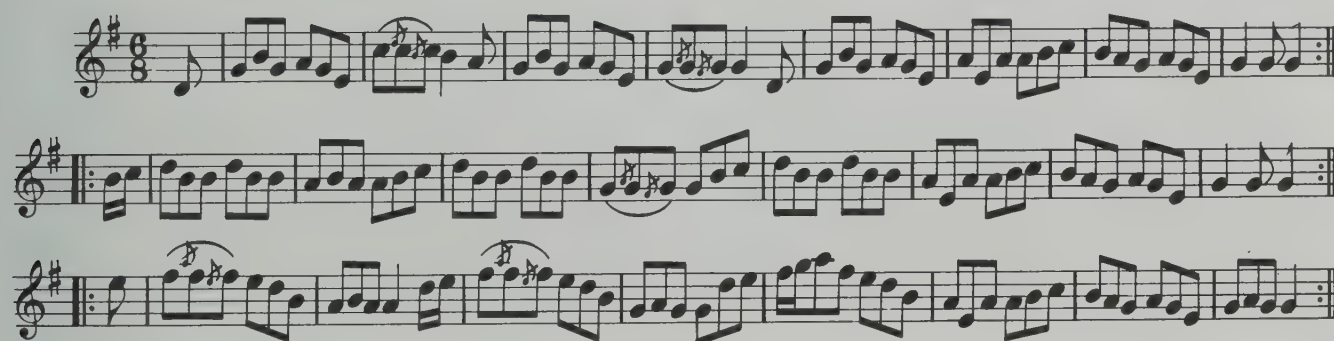
THE NIGHT CAP



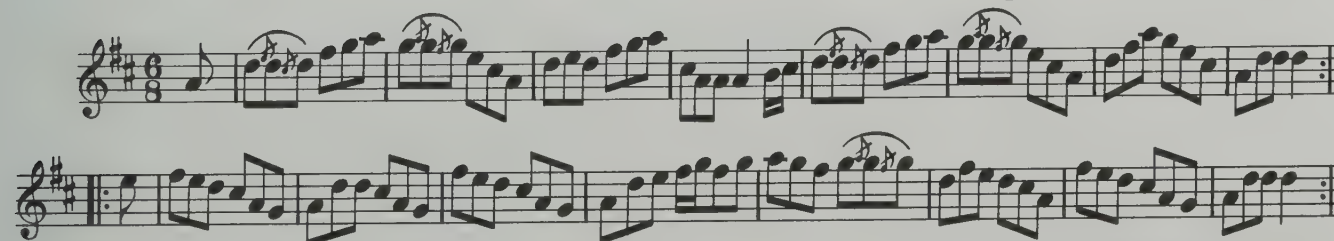
SGT. EARLY'S JIG



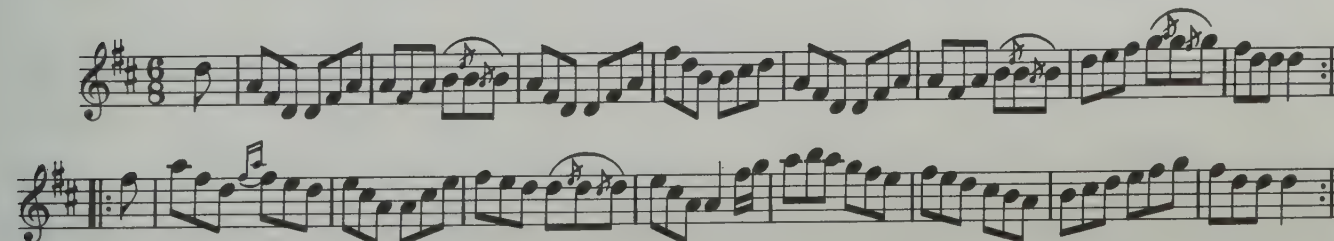
THE PRIEST WITH THE COLLAR



THE KERRY COBBLER



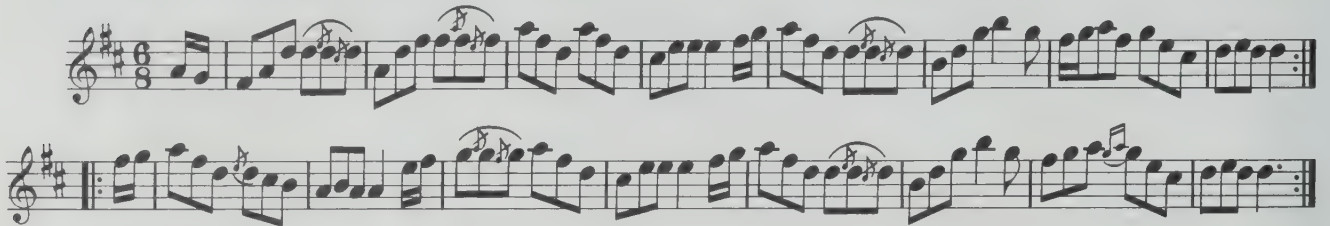
THE WIDOW BRADY



DO YOU WANT ANYMORE?



MISS BRUCE



MOVE UP TO ME



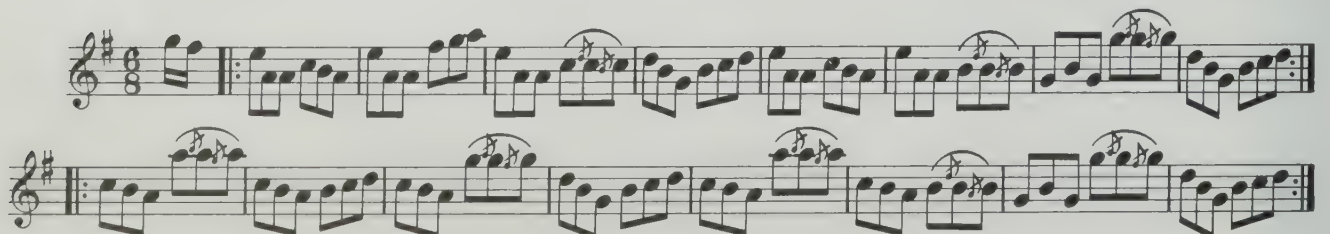
NELL FLAHERTY'S DRAKE



THE WHITE PETTICOAT



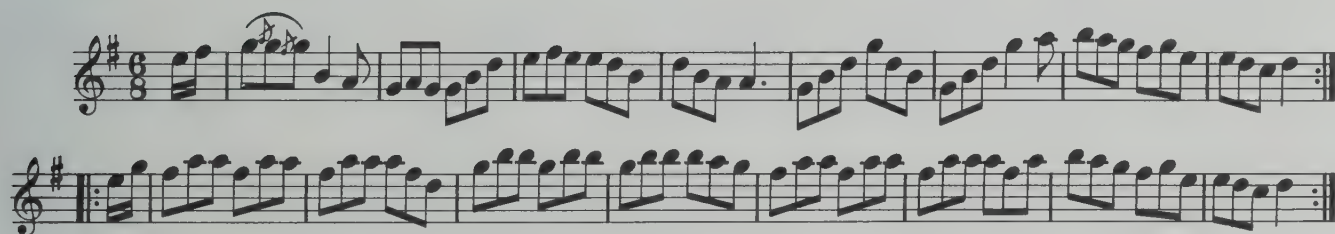
JOHNNY THE JUMPER



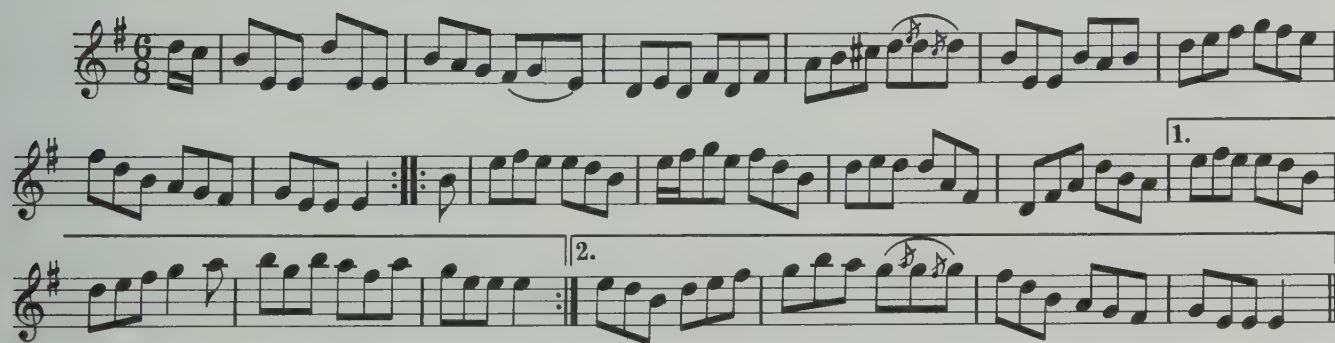
PADDY "GO EASY"



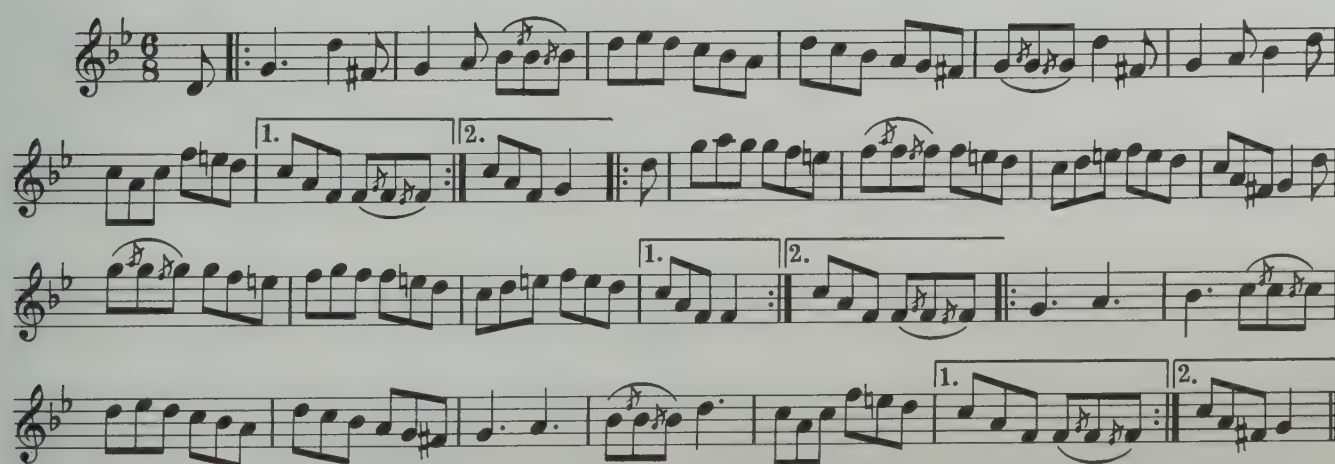
GILLAN'S APPLES



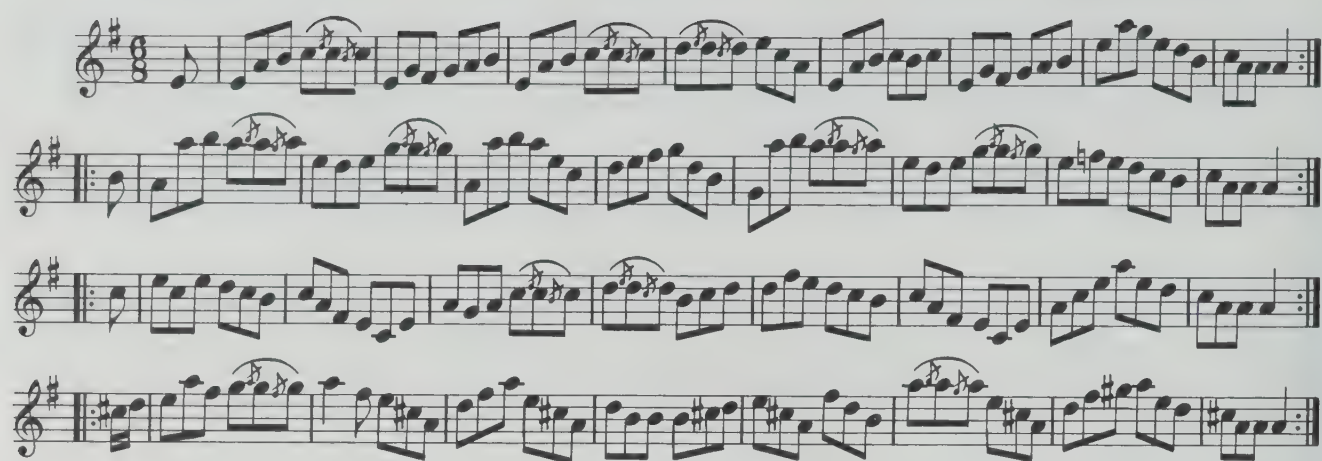
APPLES IN WINTER



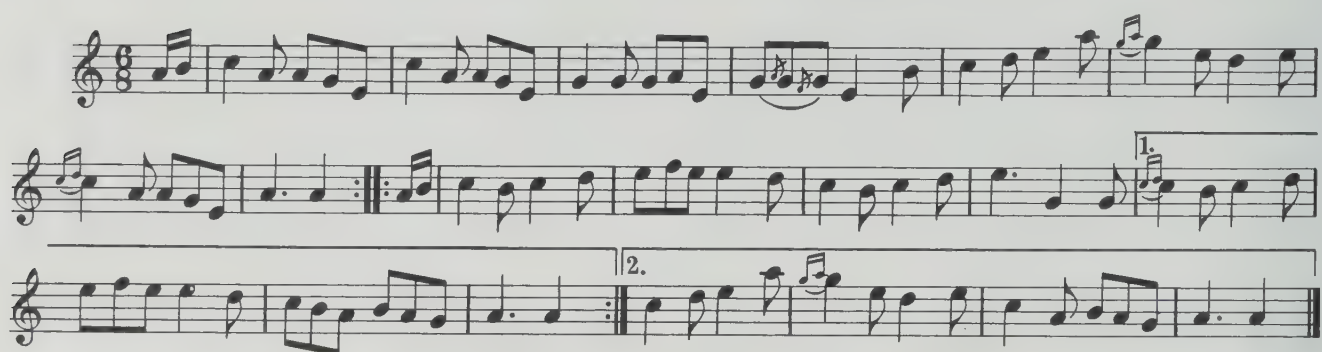
CRABS IN THE SKILLET



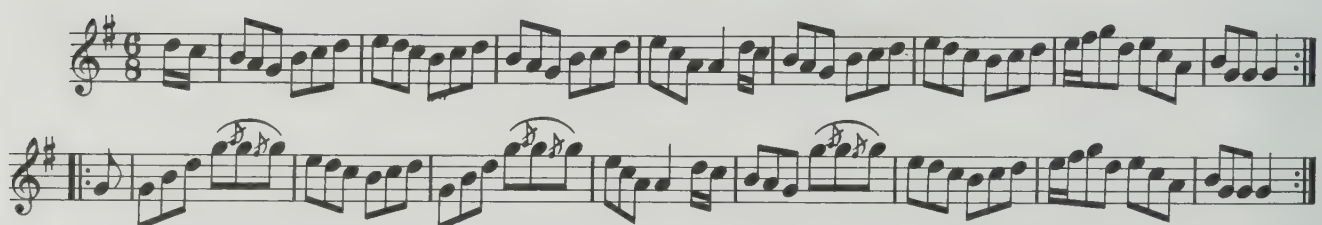
KNOCKNAGOW



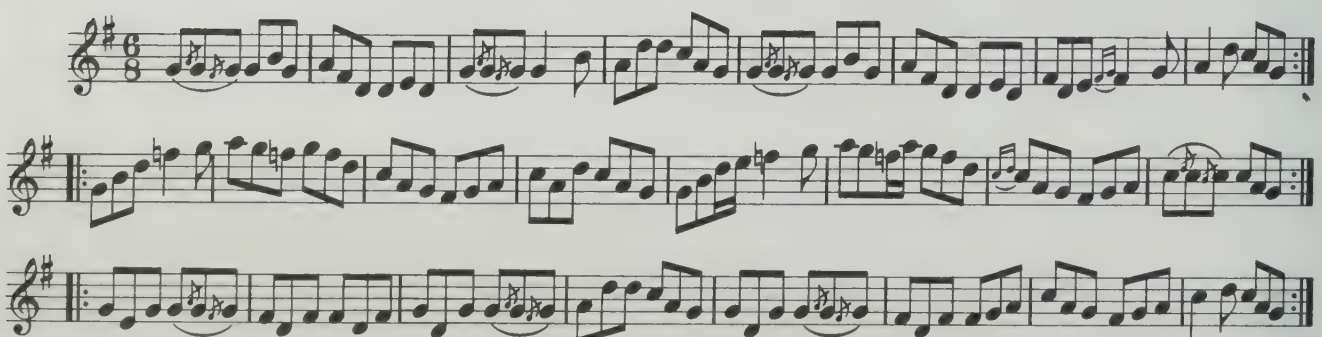
BEHIND THE BUSH IN THE GARDEN



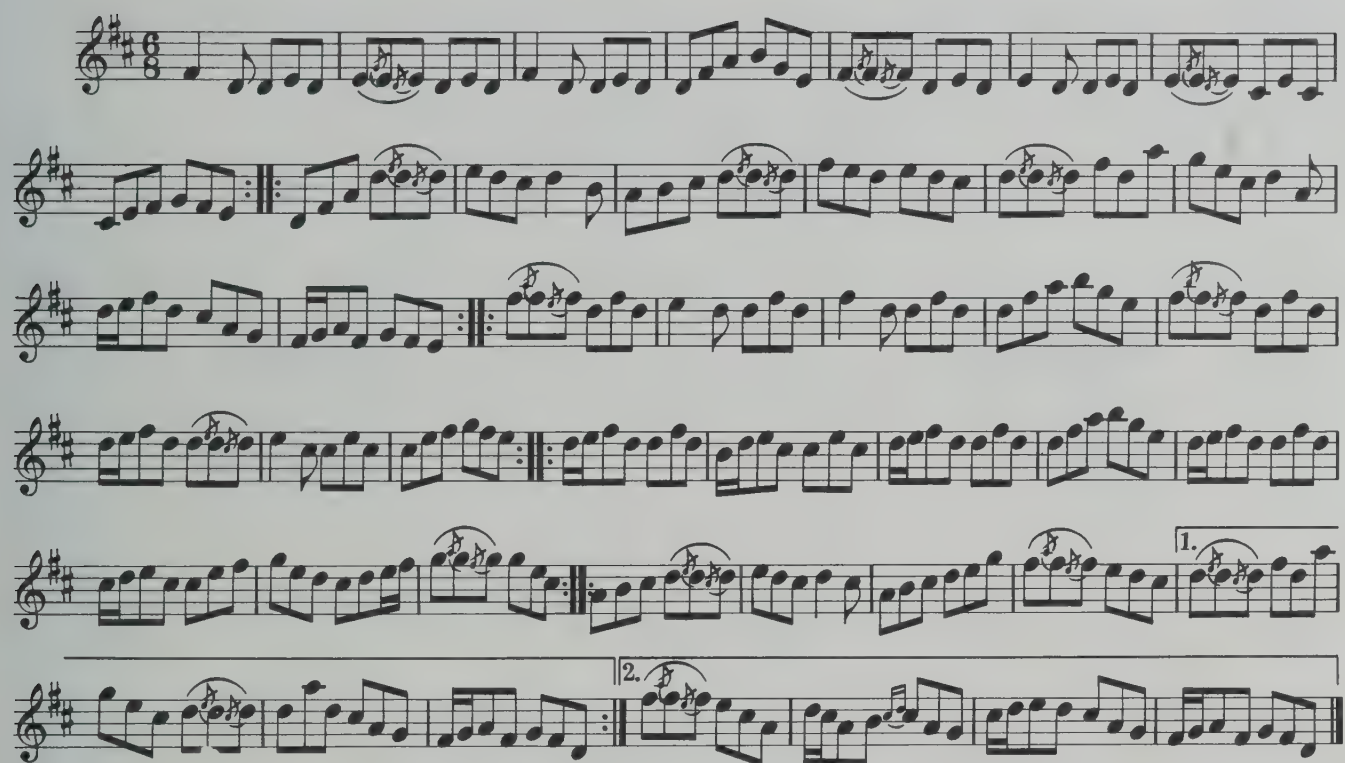
THE GUDGEON OF MAURICE'S CAR



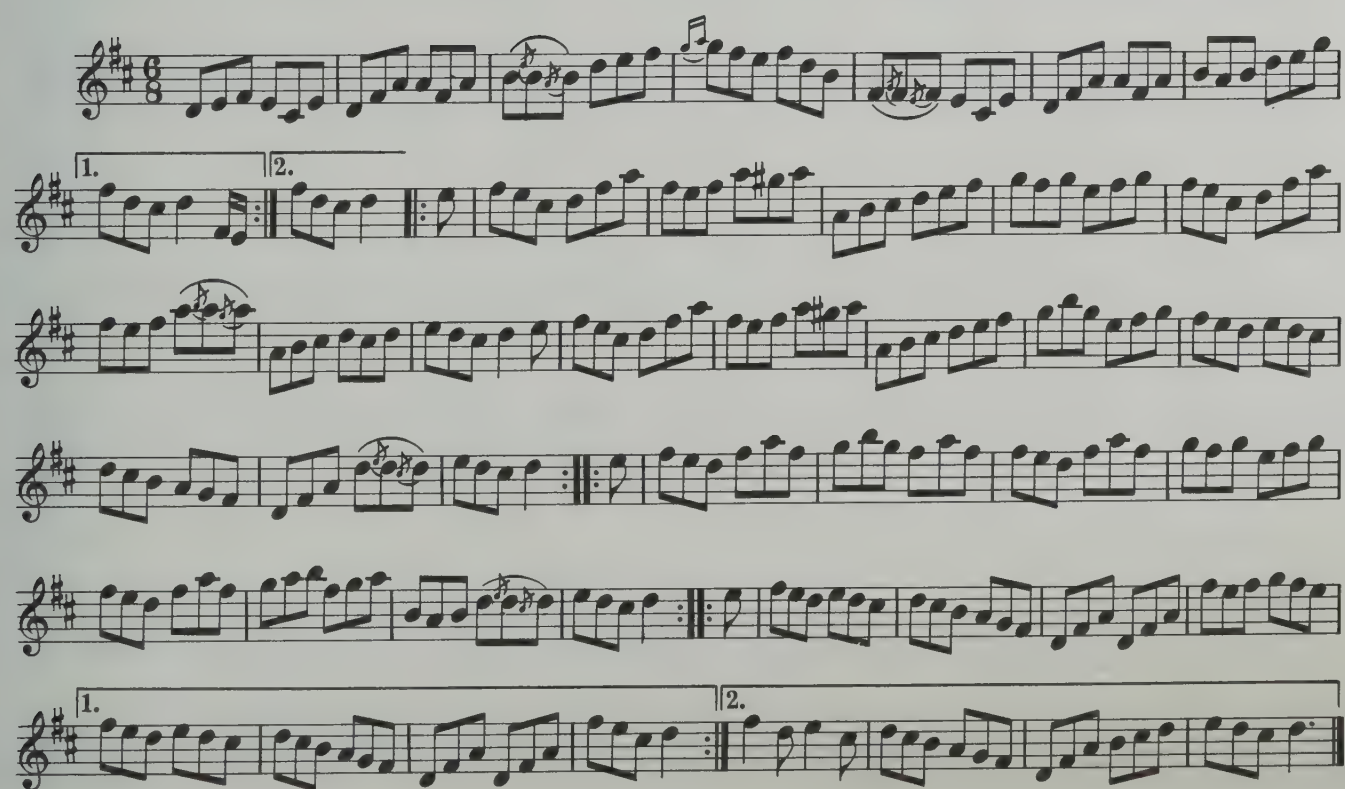
STROP THE RAZOR



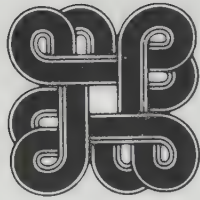
WALLOP THE POTLID



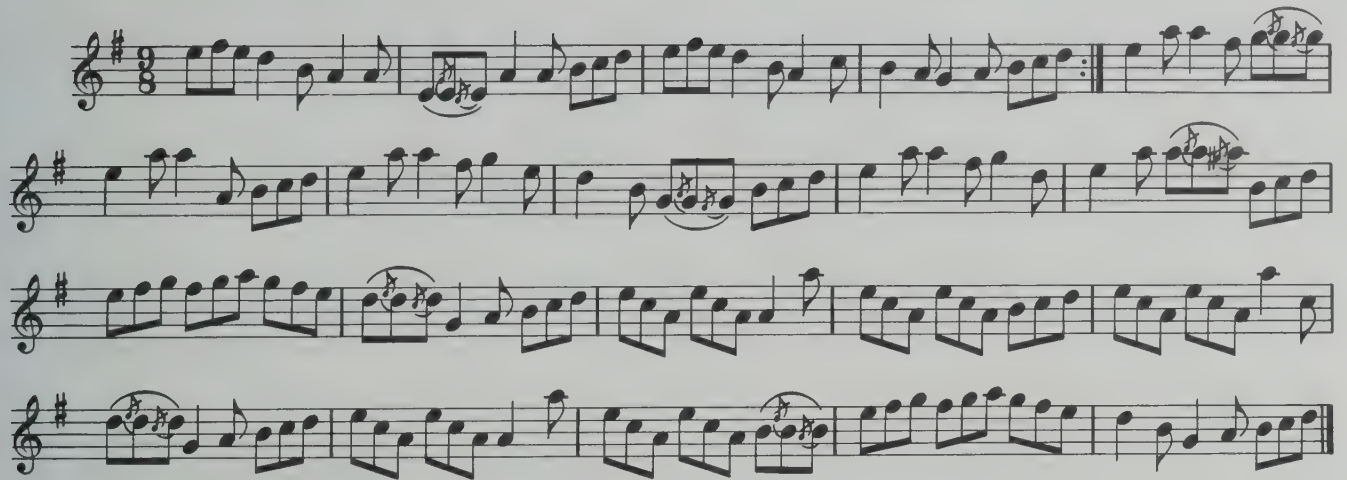
JACKSON'S MORNING BRUSH



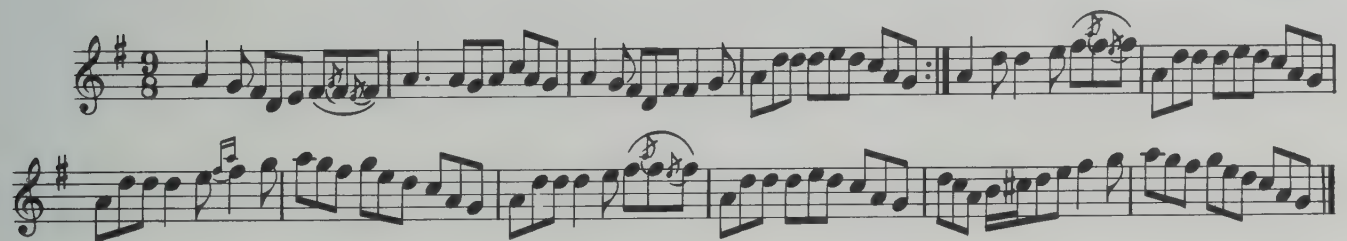
SLIP JIGS



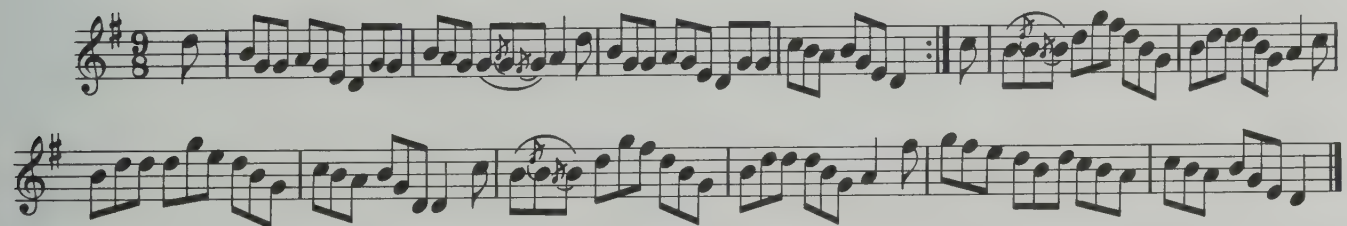
THE ROCKY ROAD TO DUBLIN



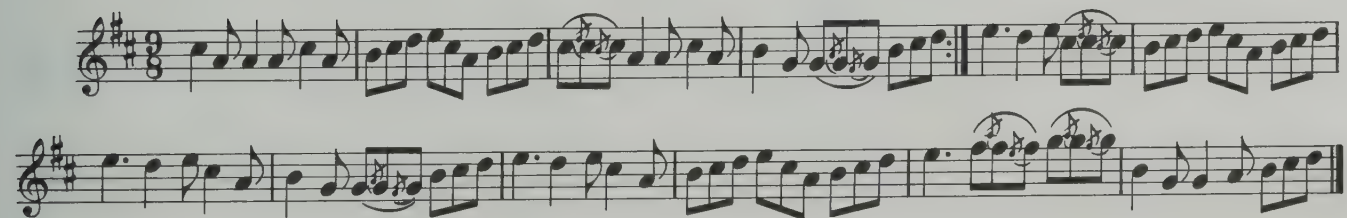
HARDIMAN THE FIDDLER



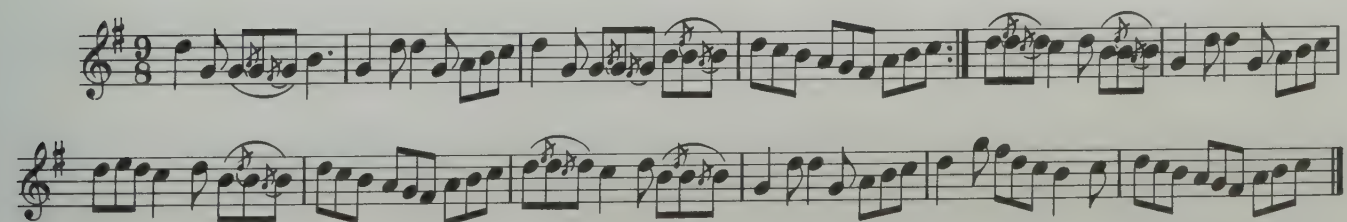
THE SWAGGERING JIG



LIGHT AND AIRY



TEA IN THE MORNING



WILL YOU COME DOWN TO LIMERICK?

Musical score for "Will You Come Down to Limerick?". The piece is in 3/8 time with a key signature of one sharp (F#). It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. It features a melody with a repeat sign and two endings, labeled "1." and "2.". The second and third staves provide a continuous accompaniment with eighth and sixteenth notes. The fourth staff concludes the piece with a double bar line and the marking "D.S." (Da Capo).

A BLAST OF WIND

Musical score for "A Blast of Wind". The piece is in 3/8 time with a key signature of one sharp (F#). It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. The melody is characterized by frequent beamed eighth and sixteenth notes, giving it a lively, "blasty" feel. The second staff continues the accompaniment.

THE HUMORS OF BALLYMANUS

Musical score for "The Humors of Ballymanus". The piece is in 3/8 time with a key signature of one sharp (F#). It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. The melody features a mix of eighth and sixteenth notes. The second staff provides the accompaniment.

BALTIORUM

Musical score for "Baltiorum". The piece is in 3/8 time with a key signature of one sharp (F#). It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. The melody is composed of beamed eighth and sixteenth notes. The second staff continues the accompaniment.

BLIND BILLY

Musical score for "Blind Billy". The piece is in 3/8 time with a key signature of one sharp (F#). It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. The melody features a mix of eighth and sixteenth notes. The second staff provides the accompaniment.

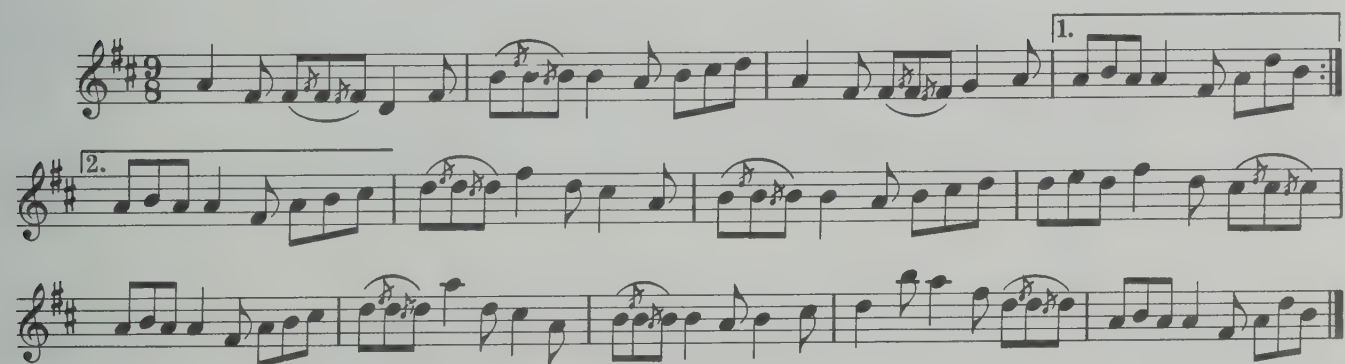
YELLOW LEGS



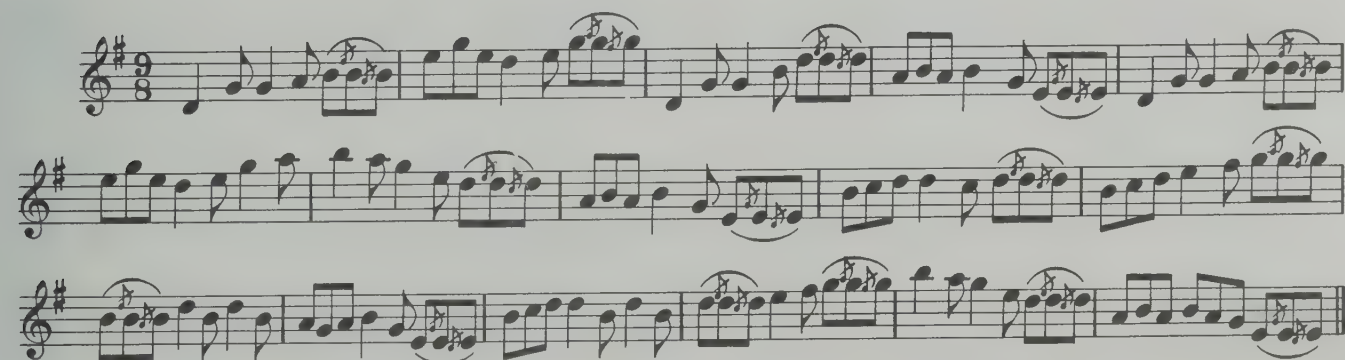
GIVE US A DRINK OF WATER



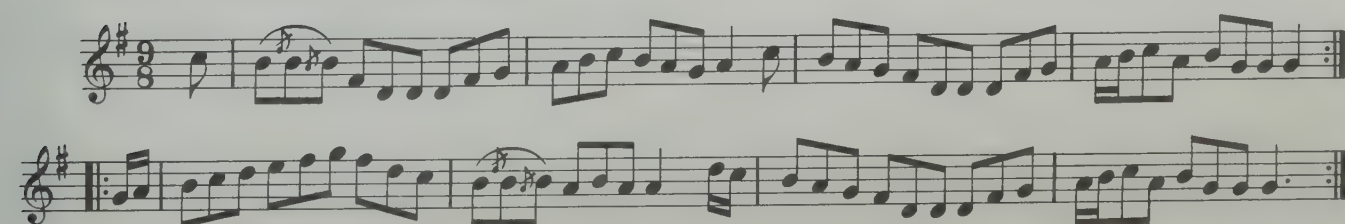
WILL YOU COME IN?



THE BOYS OF BALLYSADARE



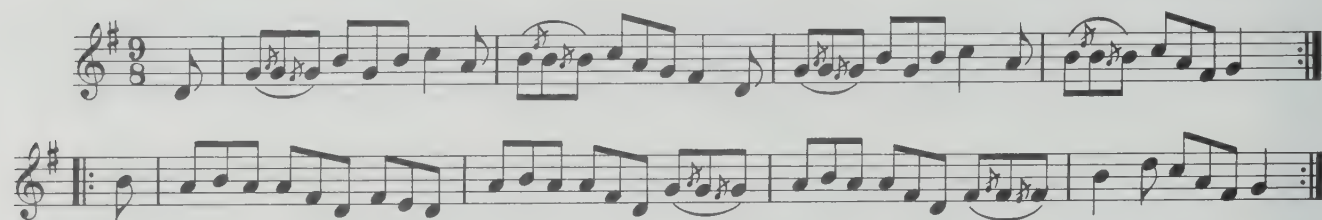
THE WILD COLT



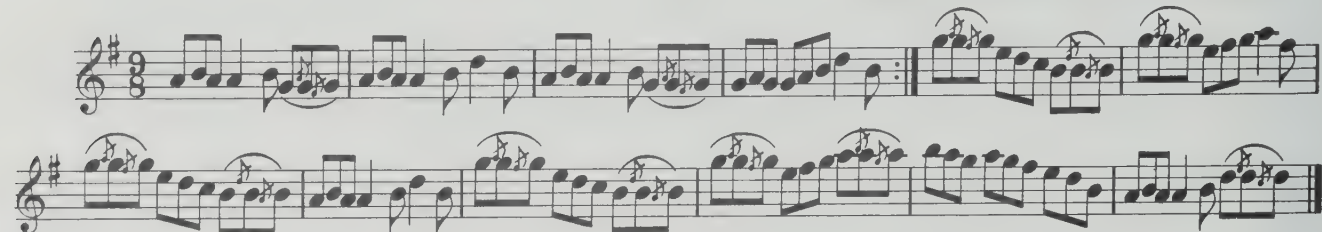
THE IRISH GIRL



SIR PHILIP McHUGH



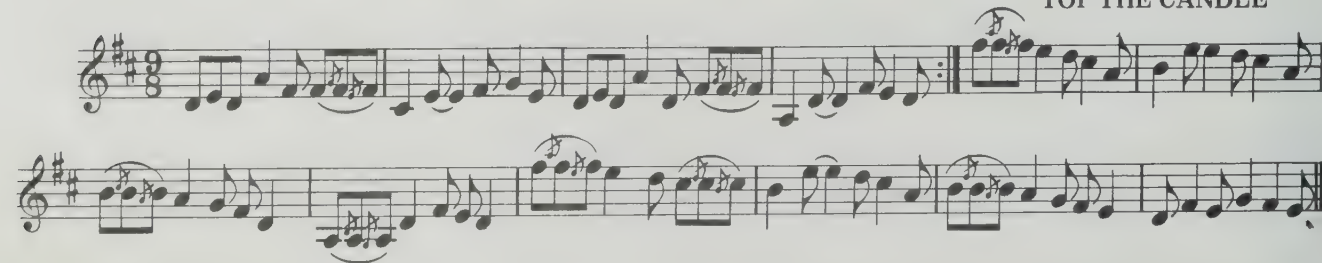
TERRY HEIGH HO THE GRINDER



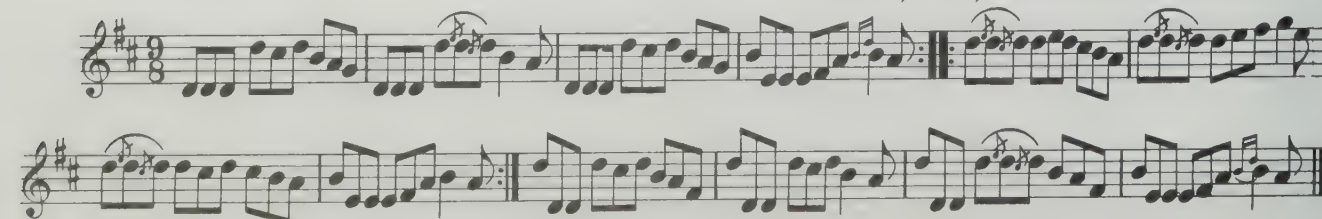
SILVERMORE



TOP THE CANDLE



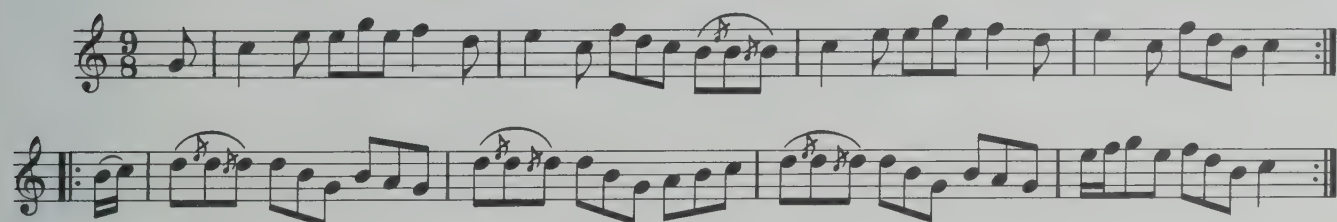
PADDY, NOW, WON'T YOU BE EASY?



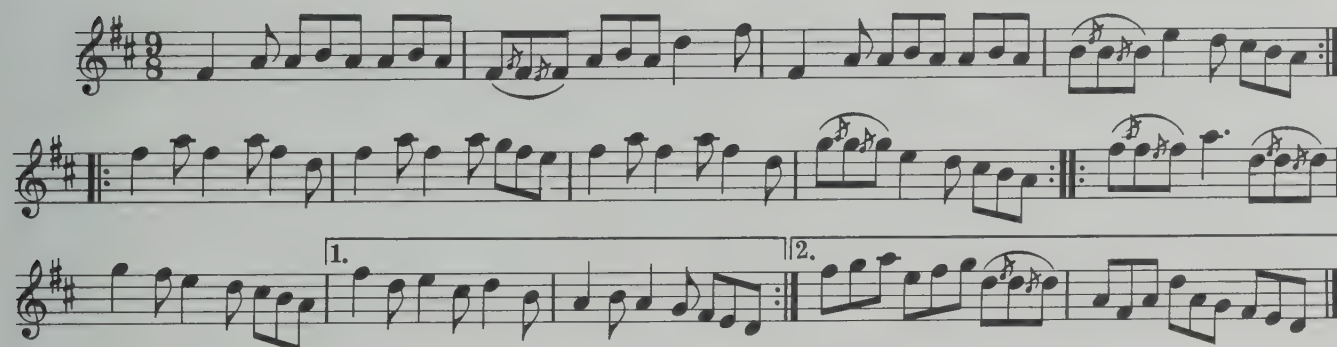
ELLEN O'GRADY



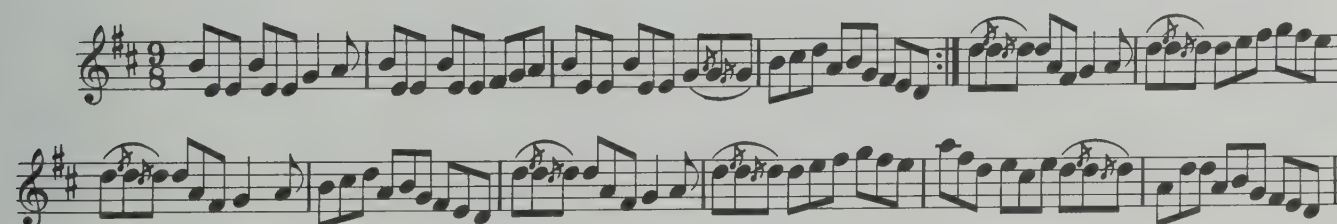
THE FUNNY MISTAKE



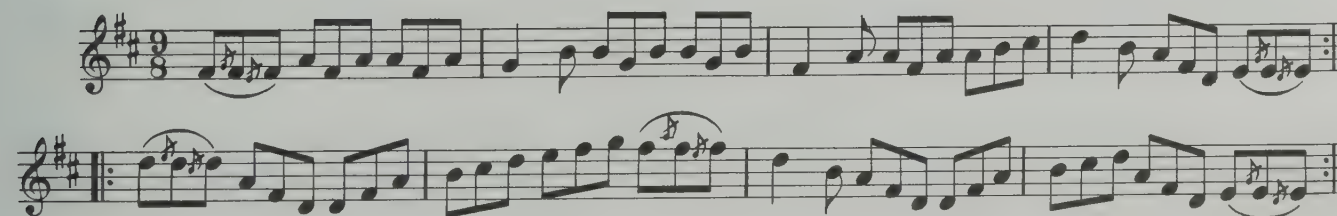
BARNEY BRALLAGHAN



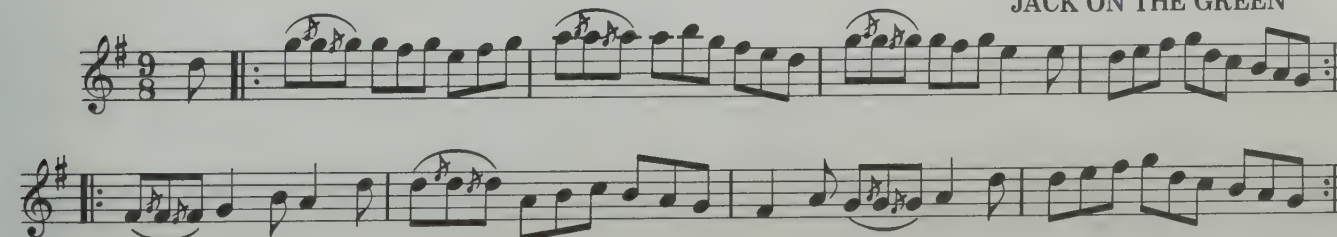
DEVER THE DANCER



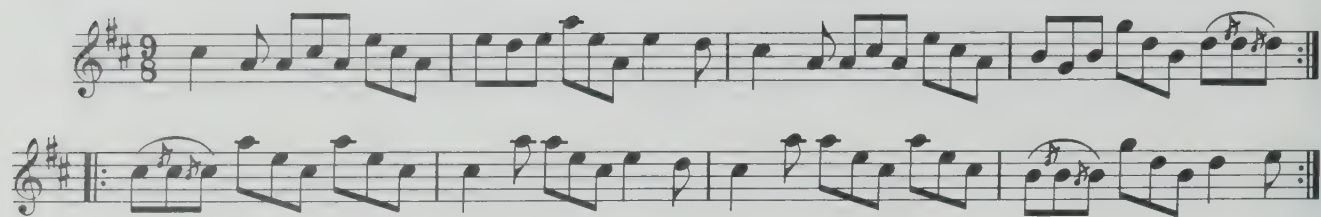
TIPPERARY HILLS



JACK ON THE GREEN



HERE'S GOOD HEALTH TO THE PIPER



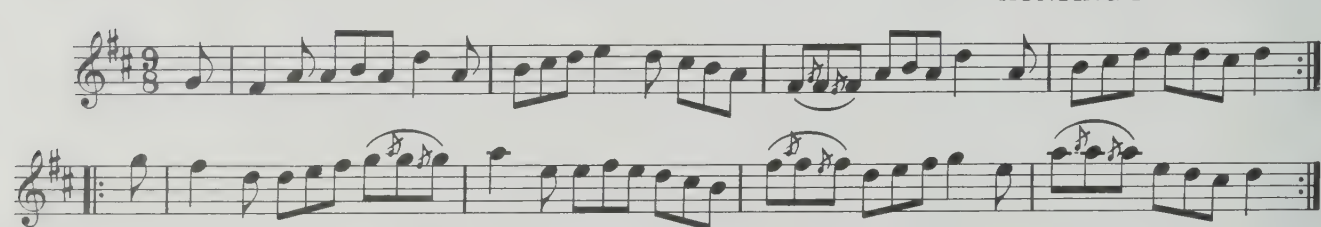
I'M THE BOY FOR BEWITCHING THEM



REAPING THE RYE



HUNTING THE HARE



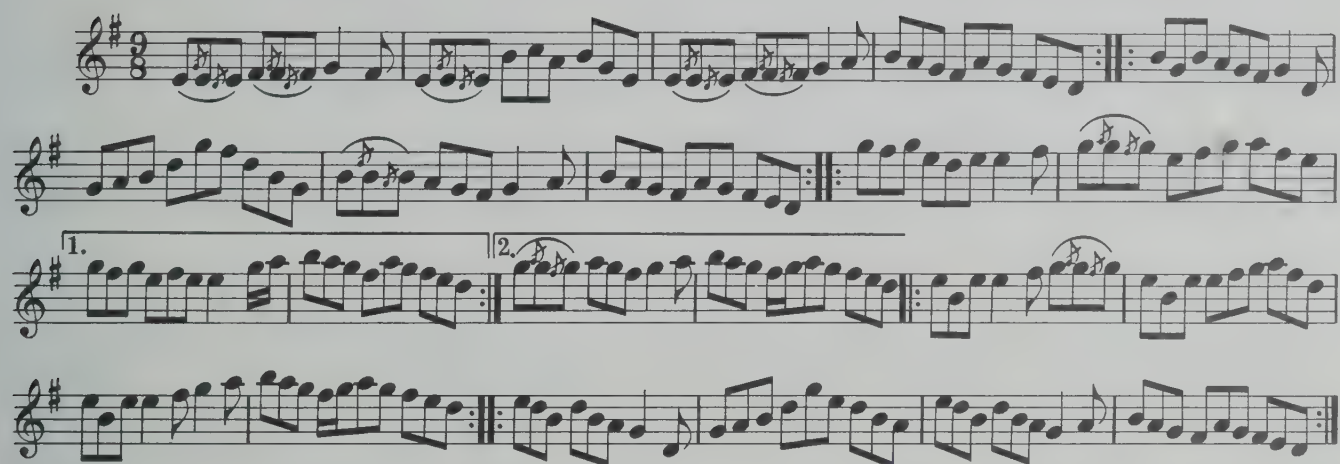
MELANCHOLY MARTIN



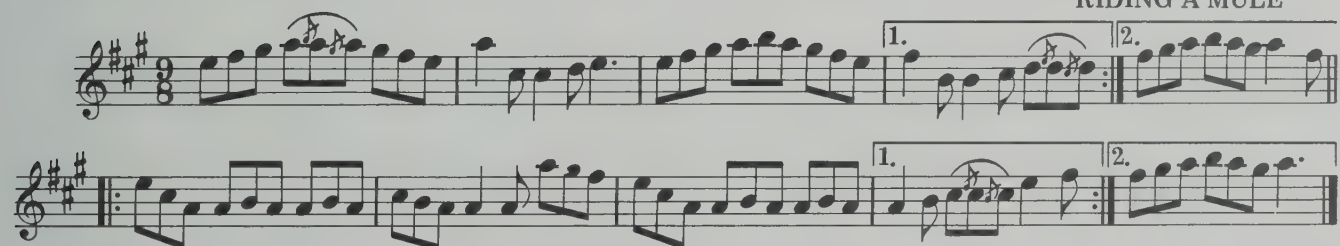
A BUNCH OF HAWS



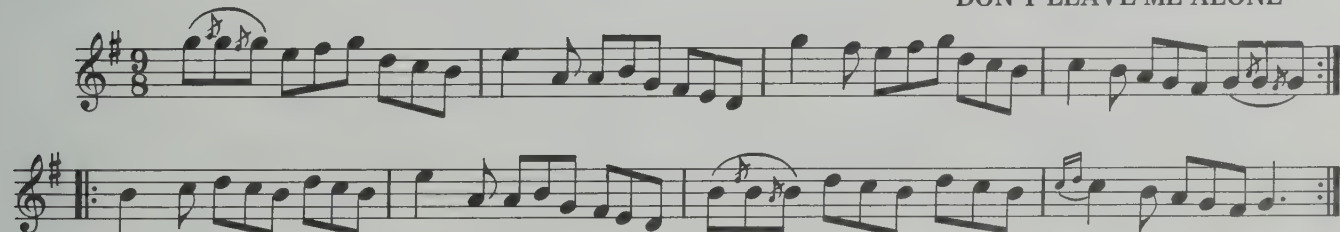
THE KID ON THE MOUNTAIN



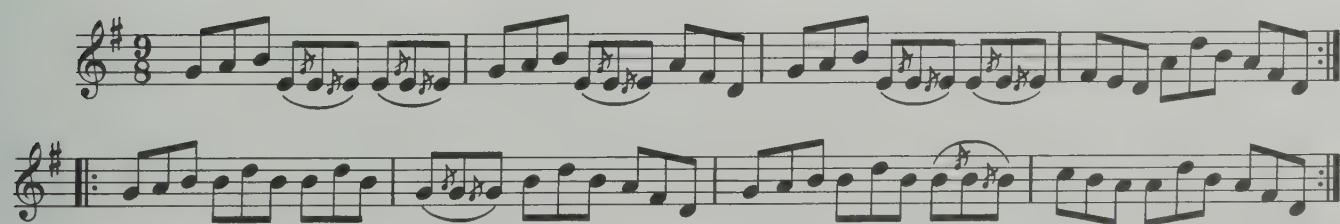
RIDING A MULE



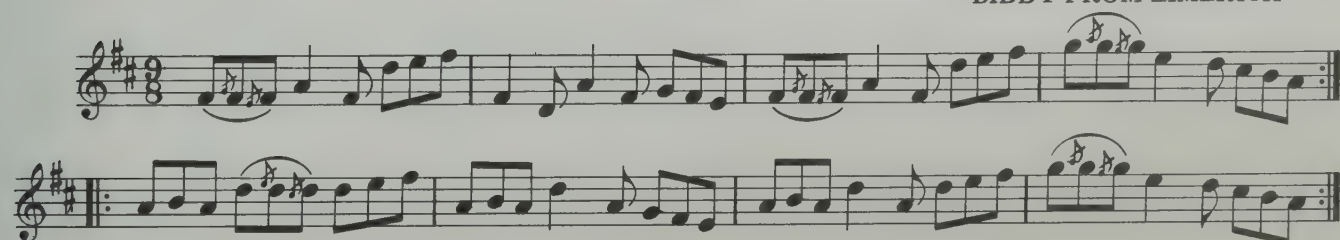
DON'T LEAVE ME ALONE



UP AND DOWN AGAIN



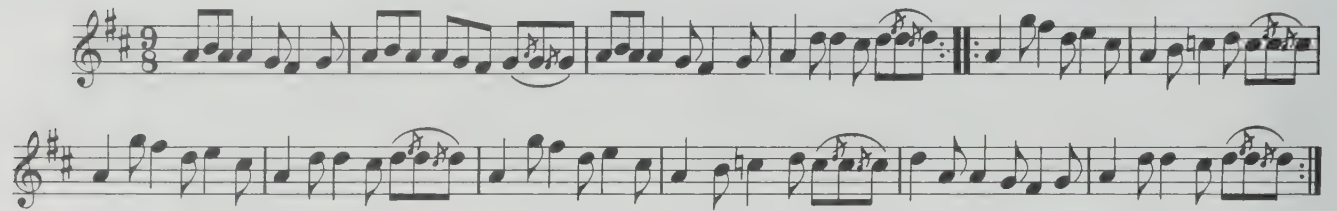
BIDDY FROM LIMERICK



THE HILLS OF IRELAND



ANOTHER JIG WILL DO



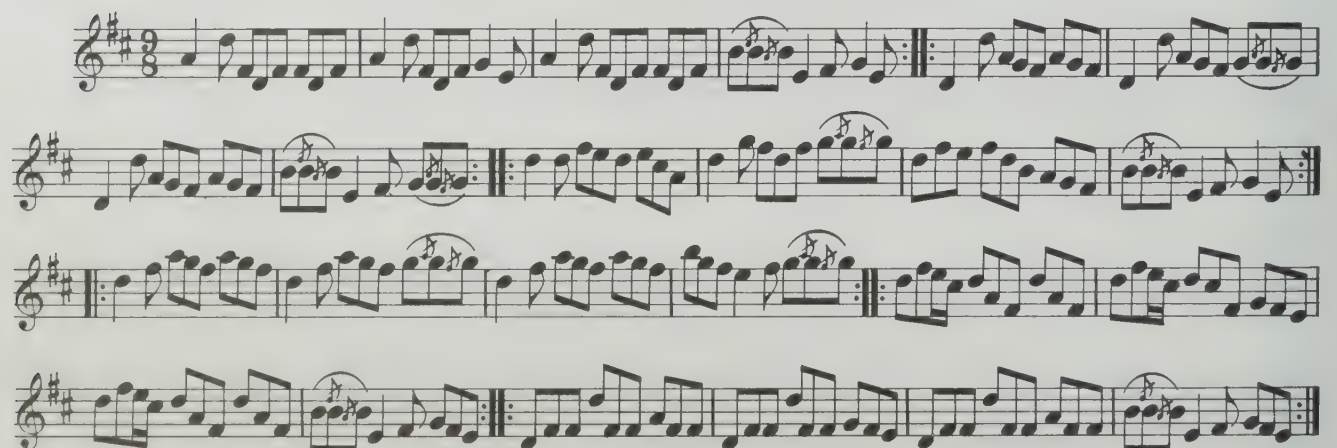
DUBLIN STREETS



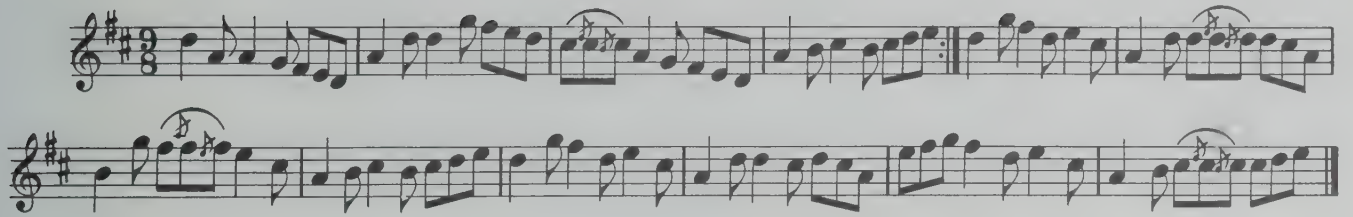
DRESS HER OUT IN FINE CLOTHES



JERRY HOULIHAN



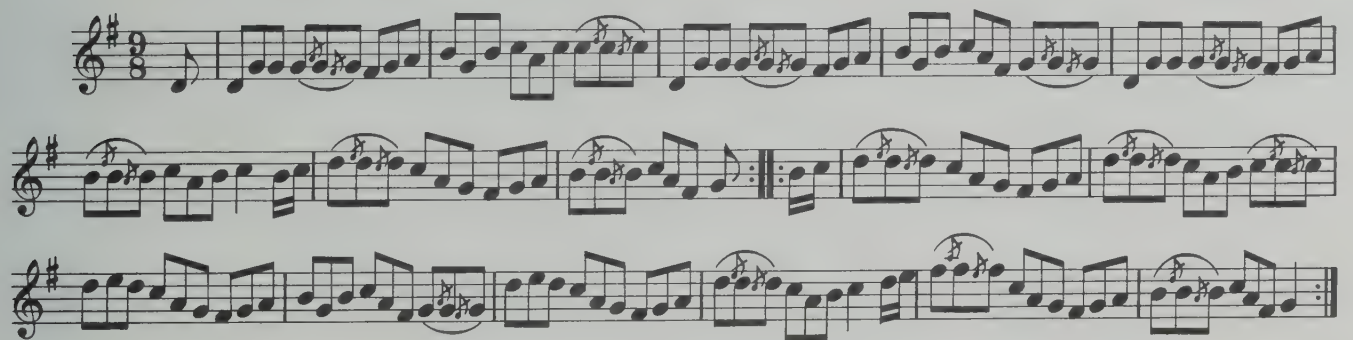
THE CROW'S NEST



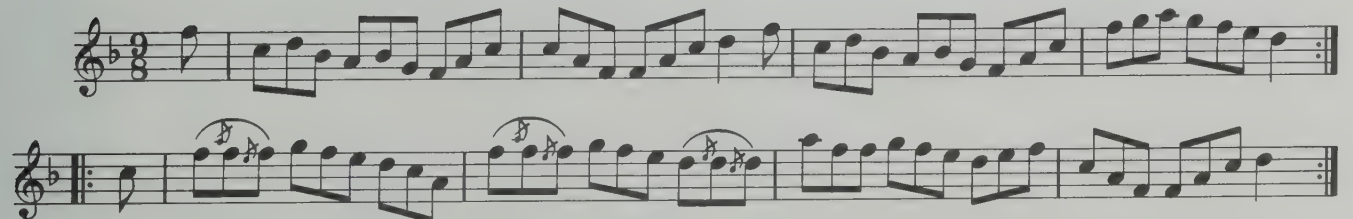
MAGOWAN'S JIG



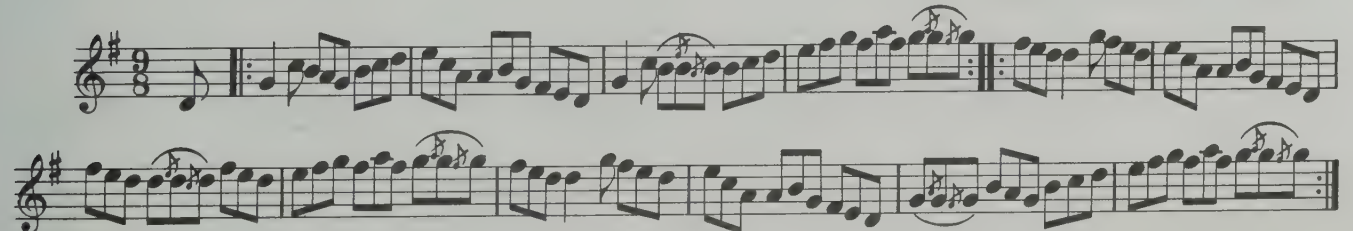
MOLL ROE



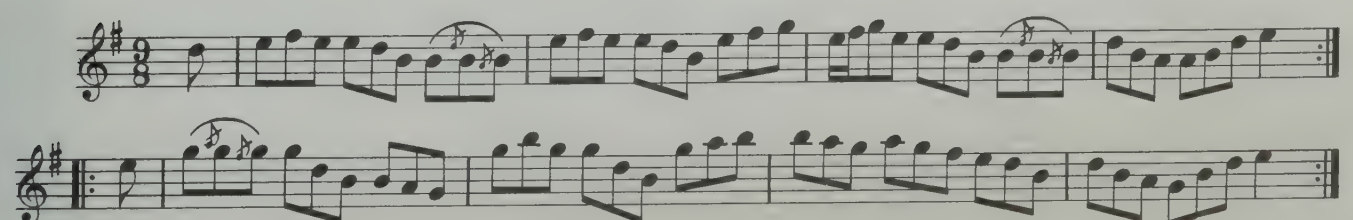
THE ROAD TO ATHLONE



COME UPSTAIRS WITH ME



JOHNNY O'SHEA



A FIG FOR A KISS



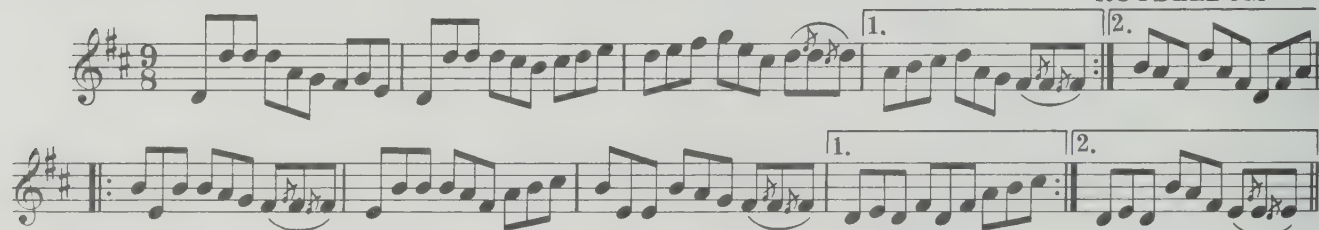
GURTY'S FROLICS



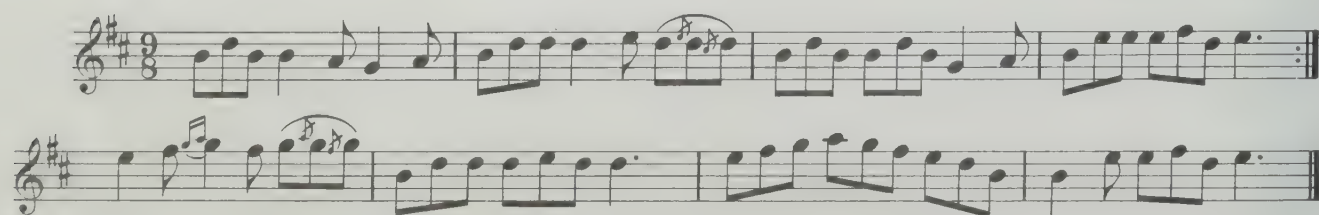
PADDY O'SNAP



ROUDLEDUM



MY MIND WILL NEVER BE EASY



REELS



THE DUBLIN REEL (JACKSON'S REEL)



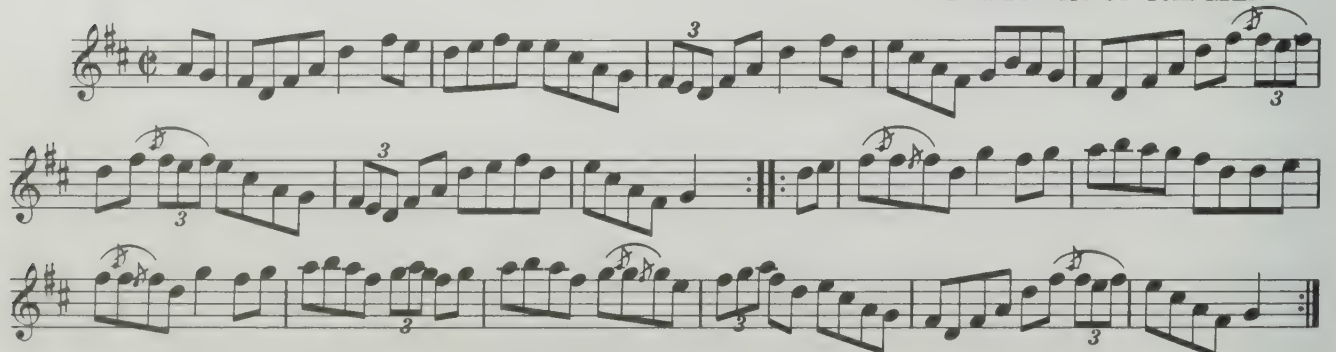
THE CHICAGO REEL



THE SHASKEEN REEL



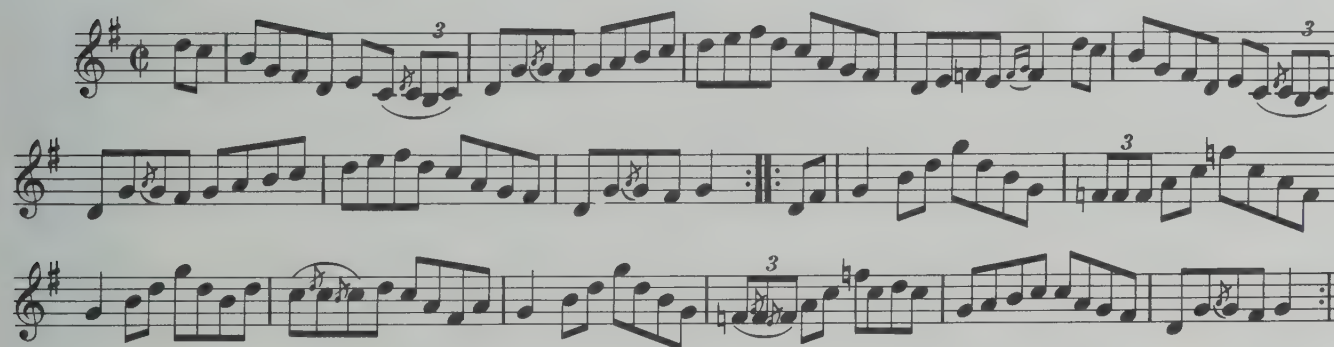
THE BANKS OF THE ILEN



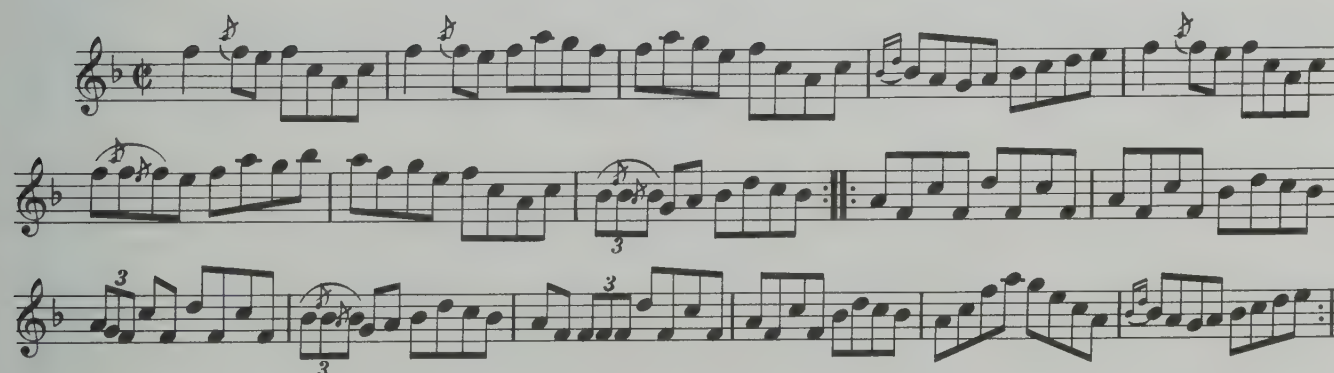
THE SCHOLAR



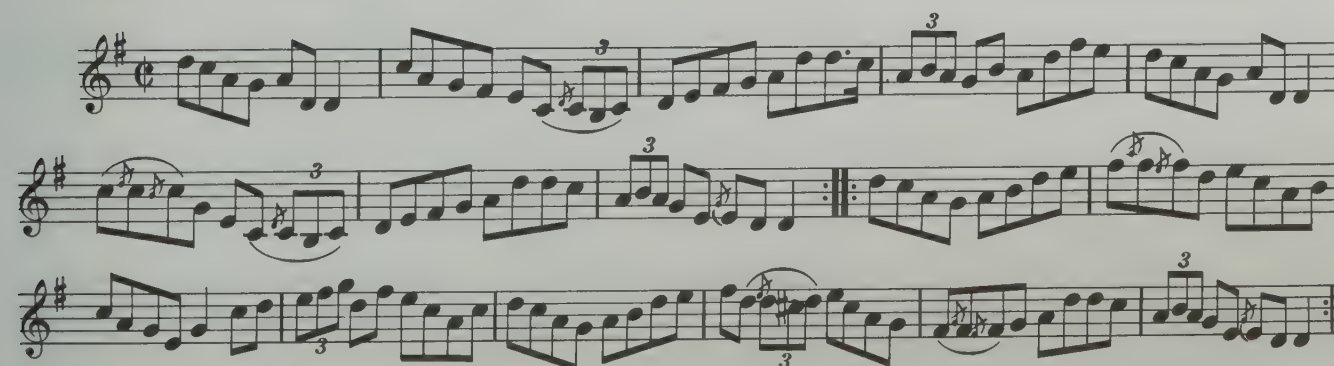
THE GIRL WHO BROKE MY HEART



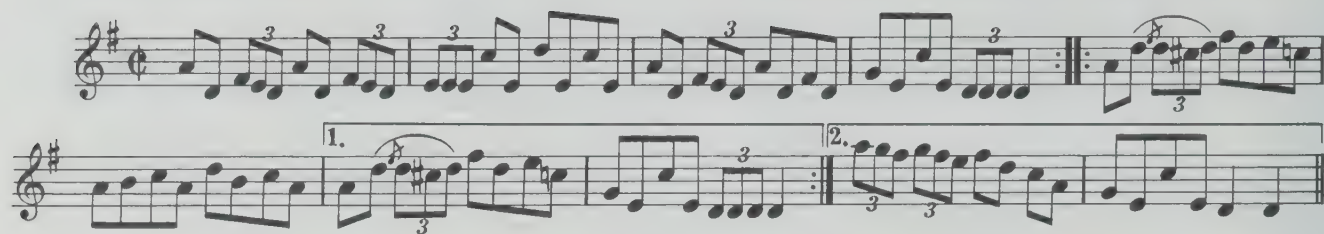
THE HUMORS OF WESTPORT



THE BROKEN PLEDGE



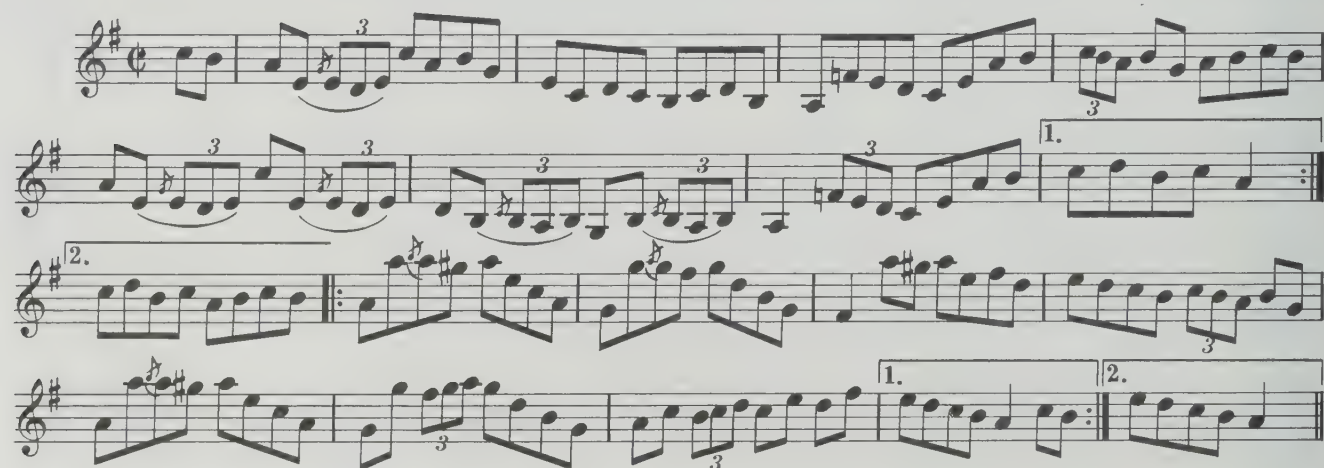
REPEAL OF THE UNION



THE MILLINER'S DAUGHTER



PADDY RYAN'S DREAM



MUSIC IN THE GLEN



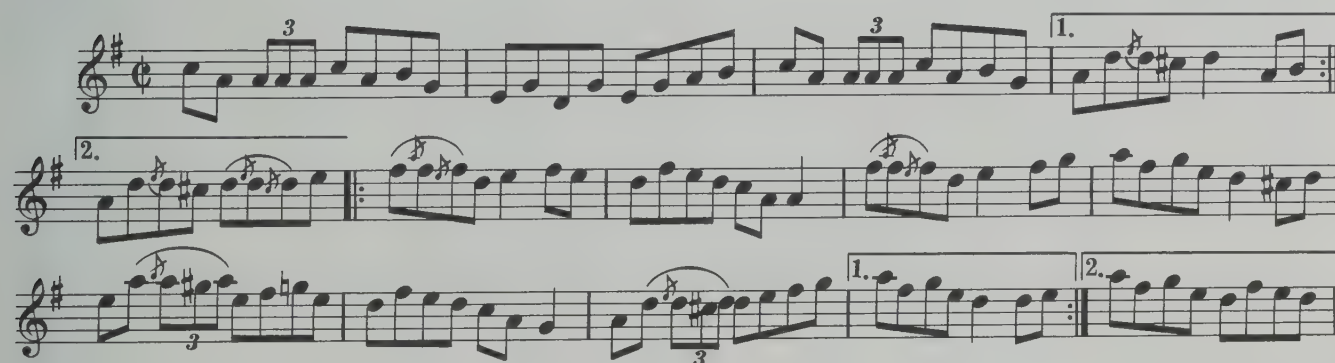
THE PEELER'S JACKET



THE SILVER TIP



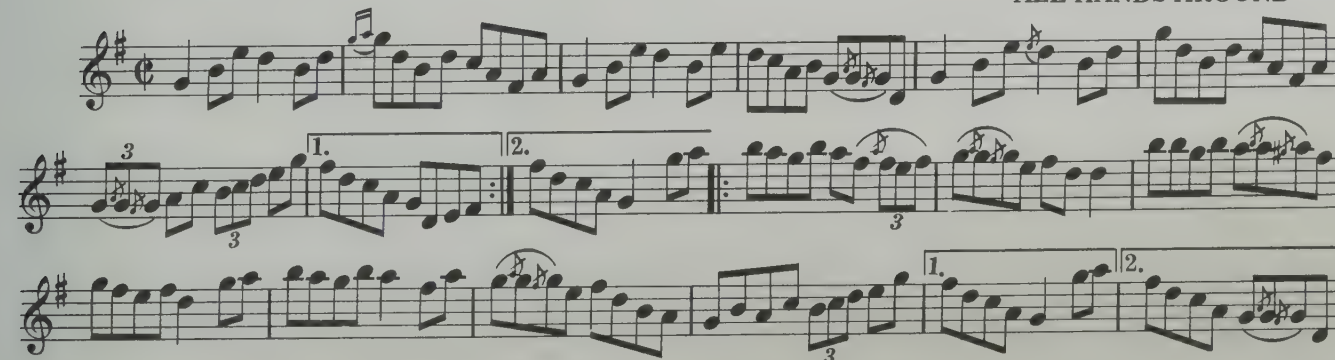
THE BANK OF IRELAND



TAKE YOUR CHOICE



ALL HANDS AROUND



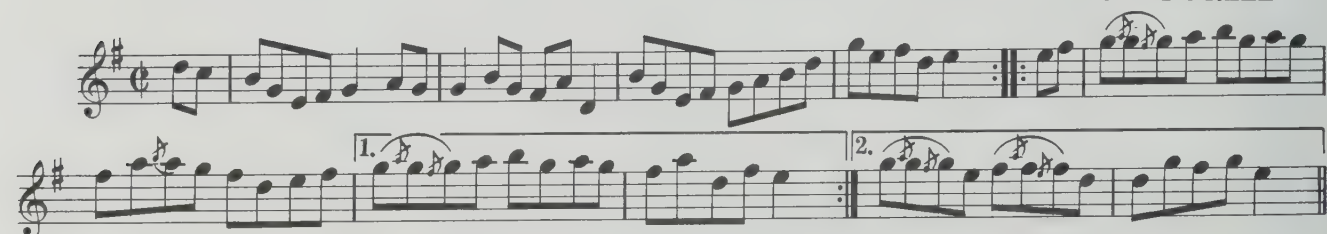
THE AVONMORE



THE MORNING STAR



BIG PAT'S REEL



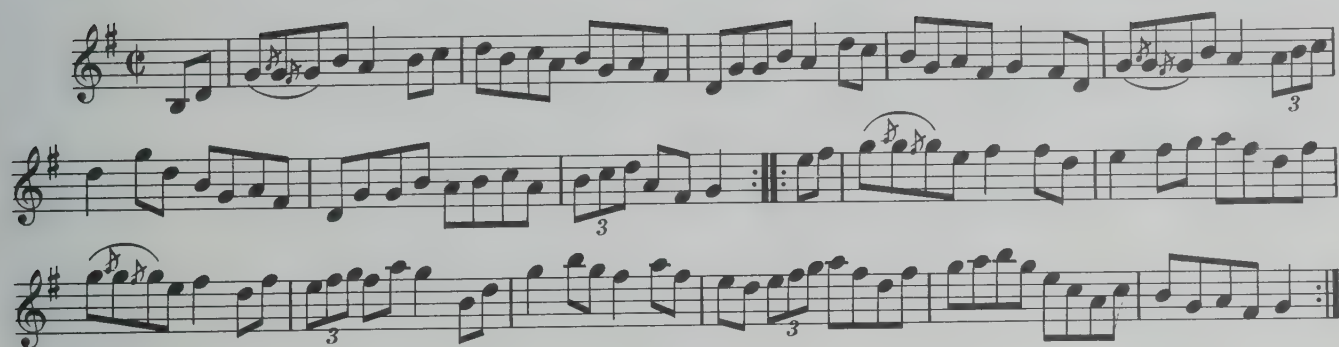
THE MERRY DAYS OF EASTER



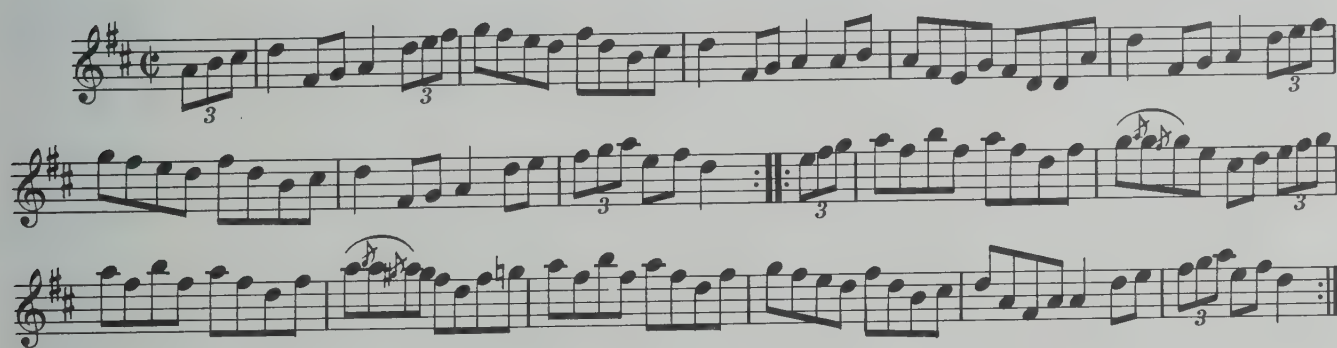
MY MARY ANNE



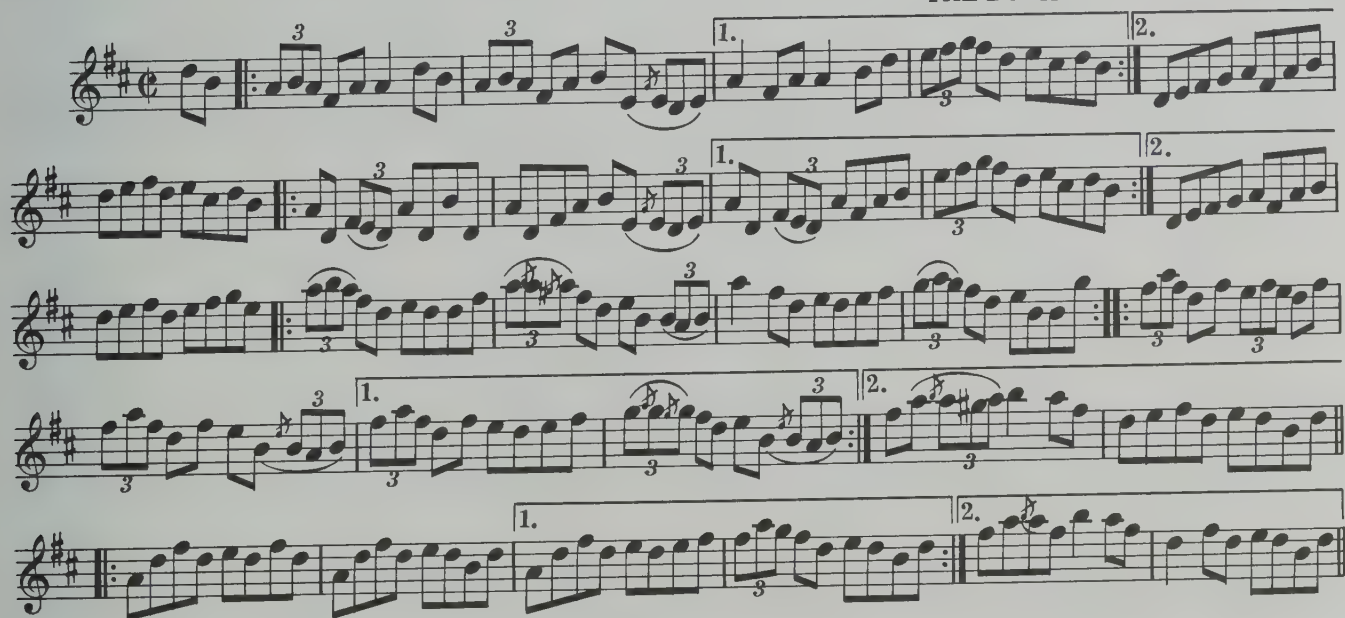
LEAVE MY WAY



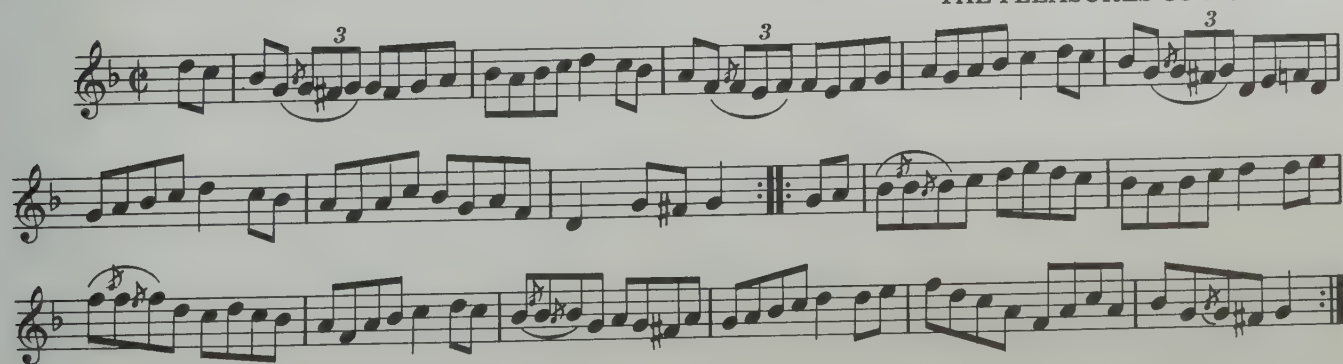
THE LAME FISHERMAN



THE BUCKS OF ORANMORE



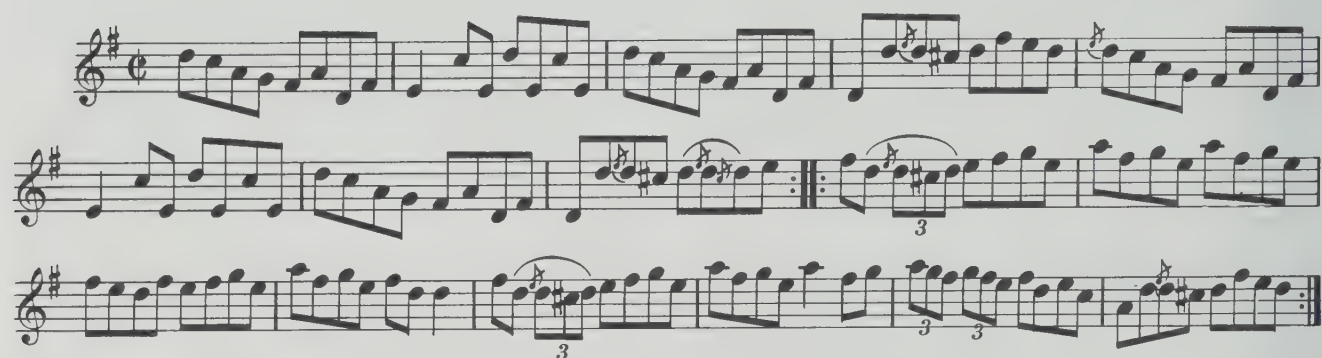
THE PLEASURES OF HOME



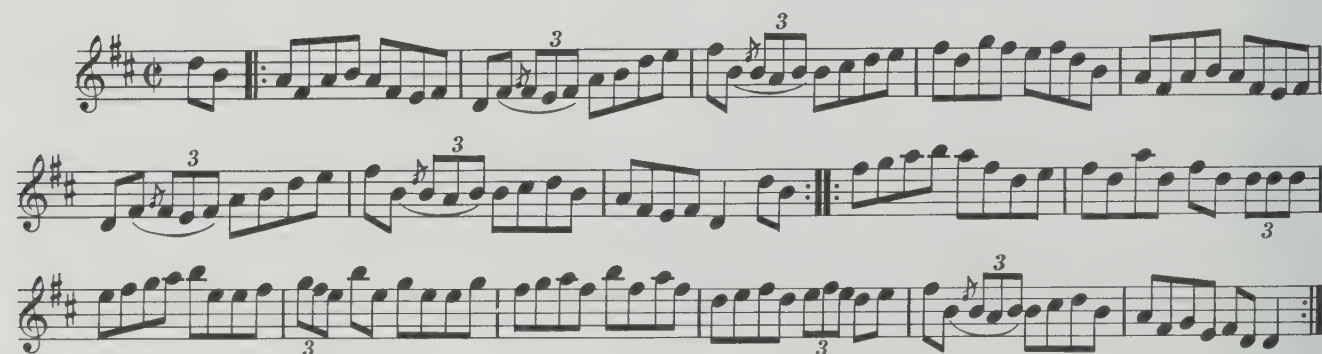
THE SPINNING WHEEL



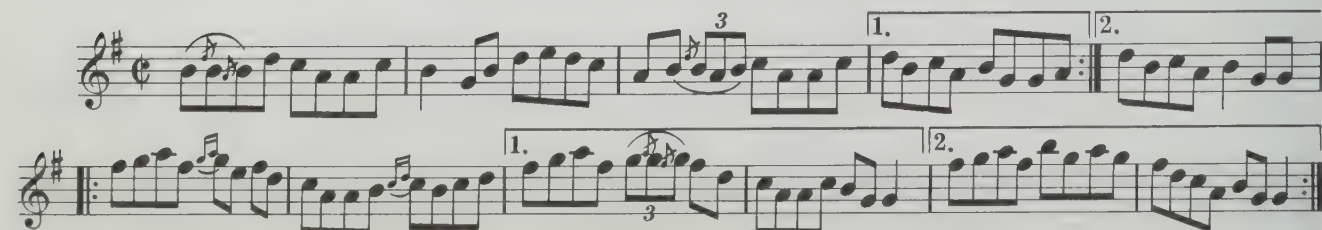
MAUDE MILLER



THE GREEN MOUNTAIN



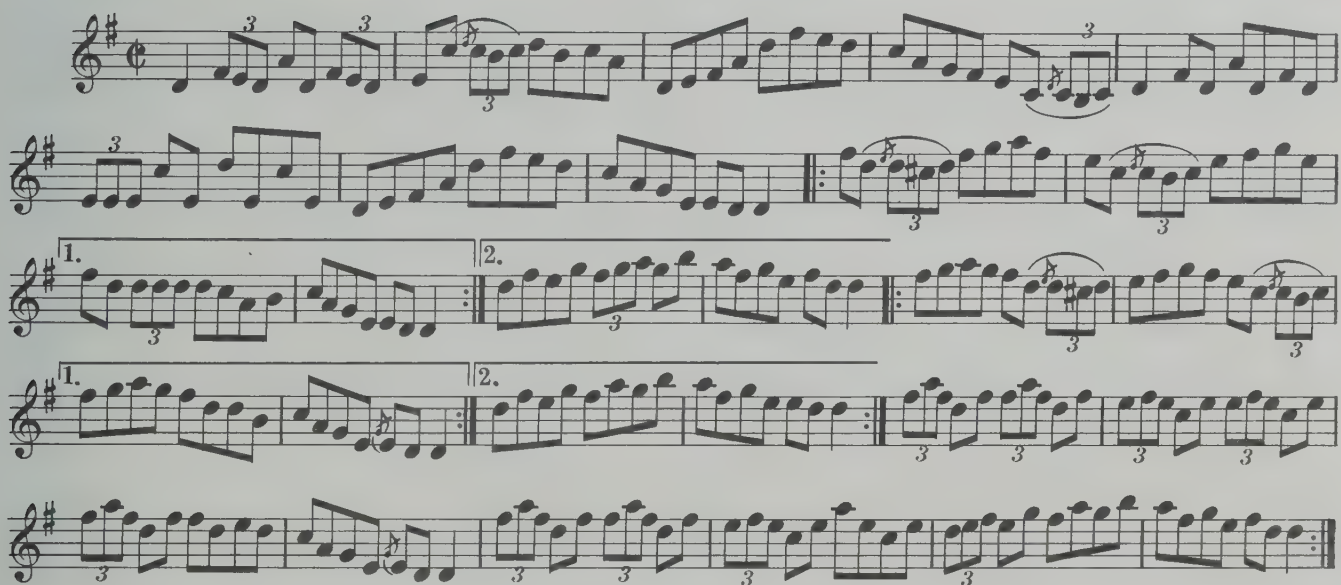
CALLAHAN'S REEL (KATE KELLY'S FANCY)



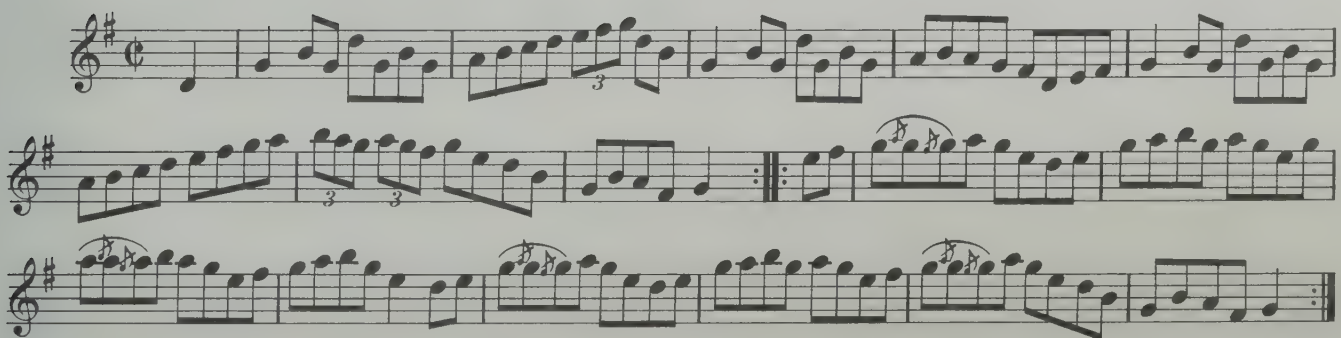
FLOGGING REEL



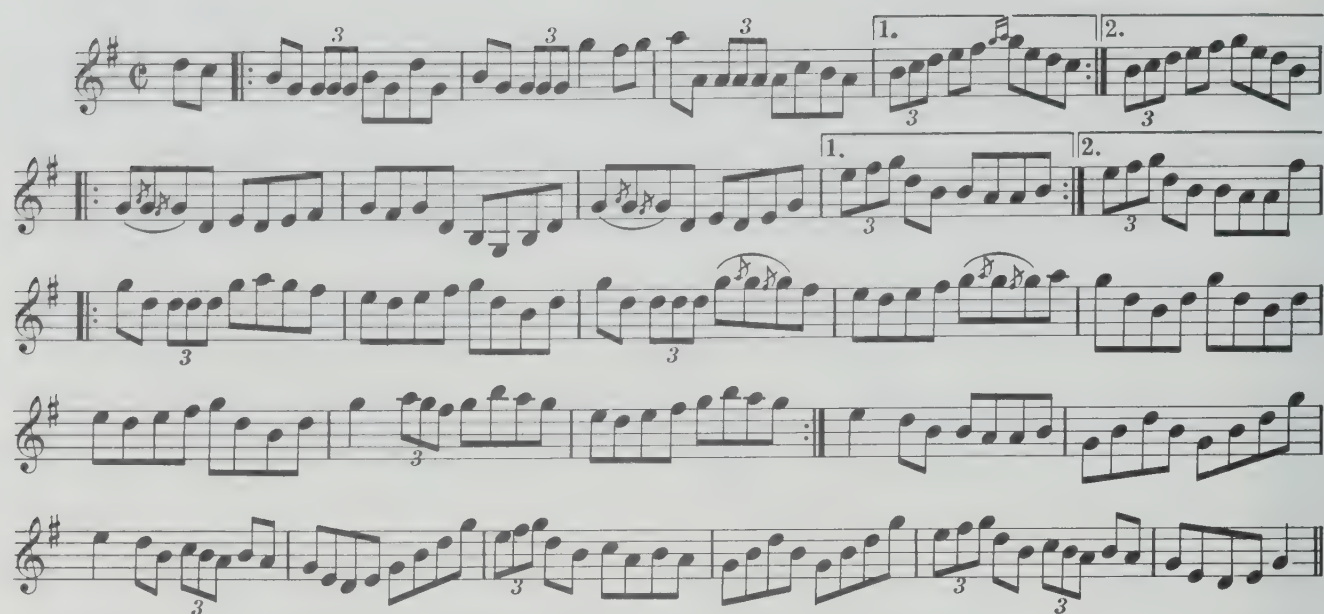
COLLEGE GROVES (THE NEW DEMESNE)



BUCKLEY'S FANCY



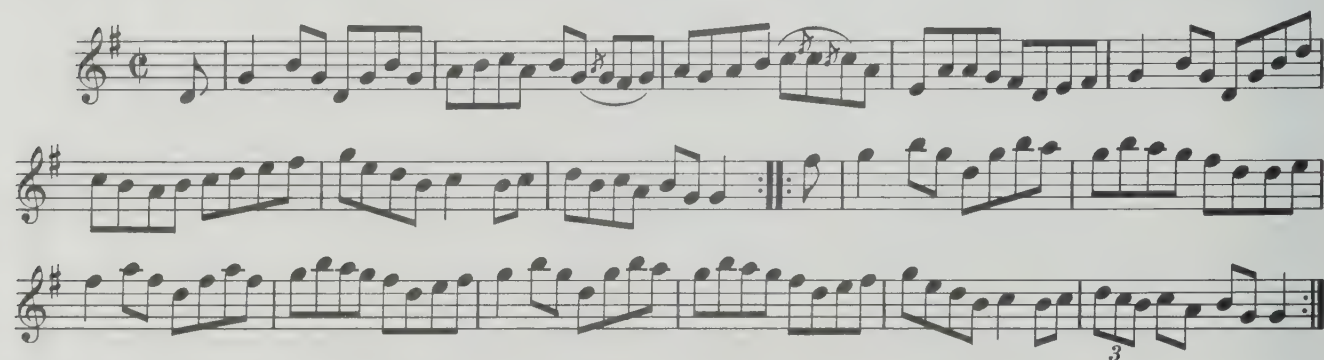
MISS McDONALD



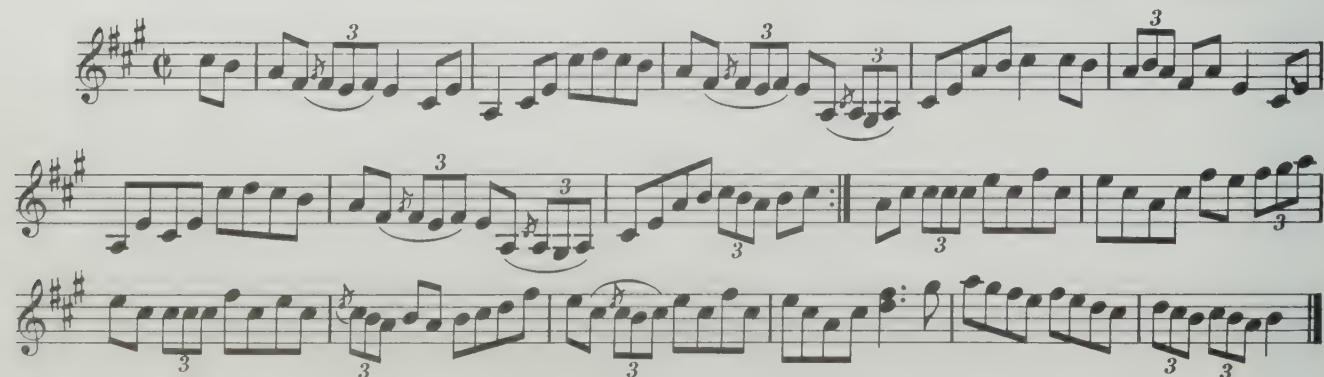
CRAIG'S REEL



SHEEHAN'S REEL



THE FIRST MONTH OF SUMMER



THE BLOOM OF YOUTH



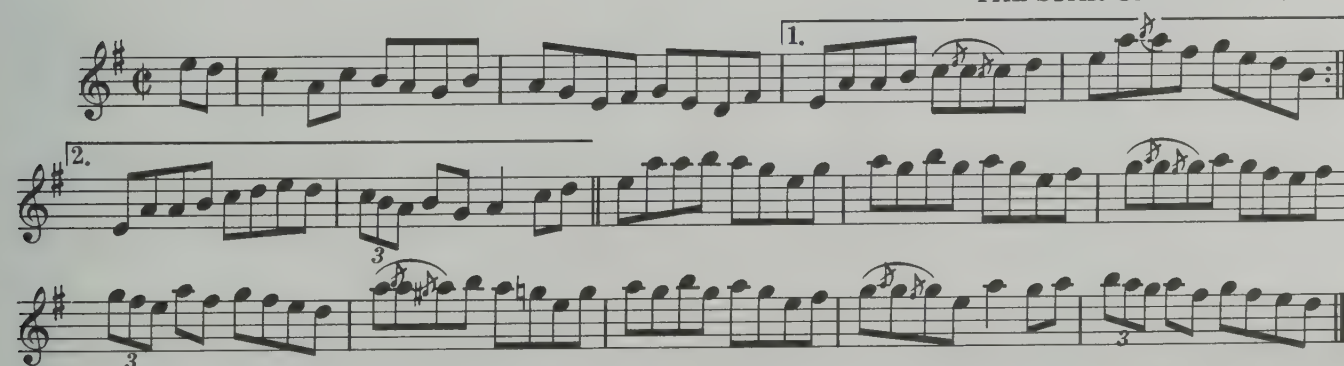
JOHNNY'S WEDDING



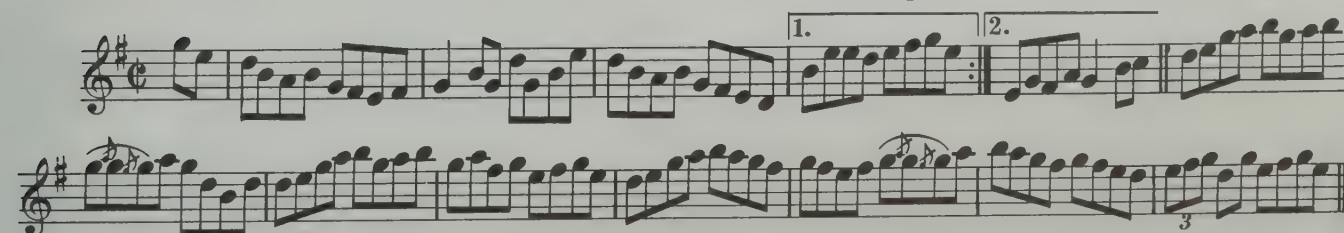
THE YOUNGEST DAUGHTER



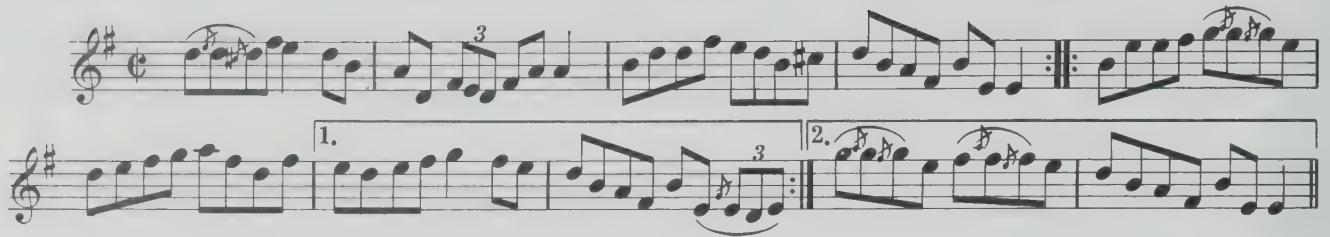
THE STAR OF MUNSTER



MY LOVE IS FAIR AND HANDSOME



KITTY LOSTY'S REEL



CAPTAIN O'NEILL



TOSS THE FEATHERS



STEEPLECHASE (CARRIGALINE)



A BRIGHT MAY MORNING



THE EWE

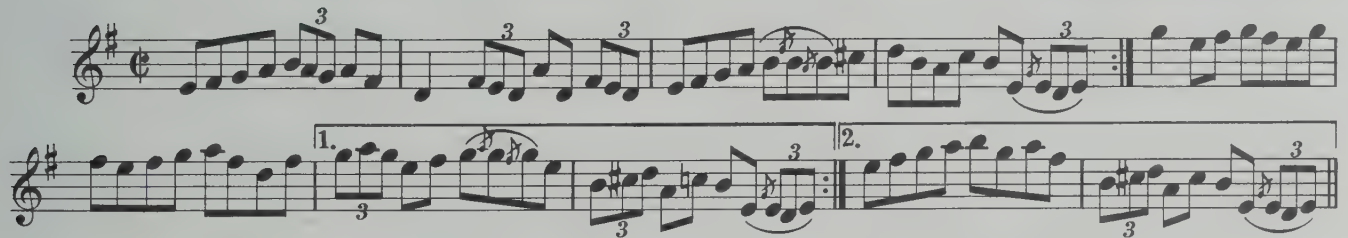


THE BOYS OF BALLINCHALLA

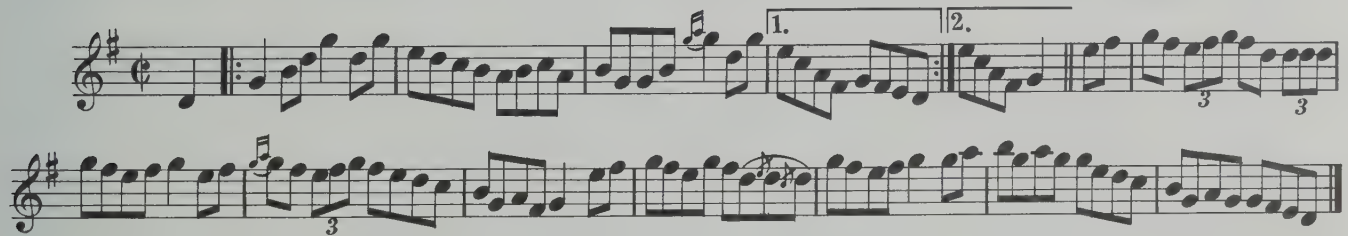


D.S.

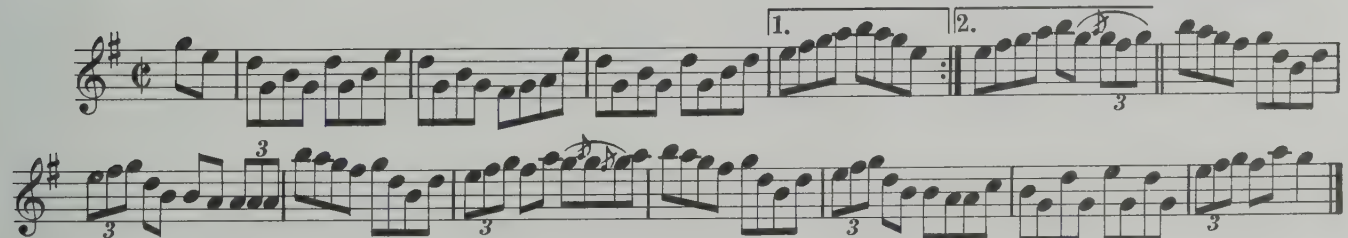
THE TEMPLEHOUSE



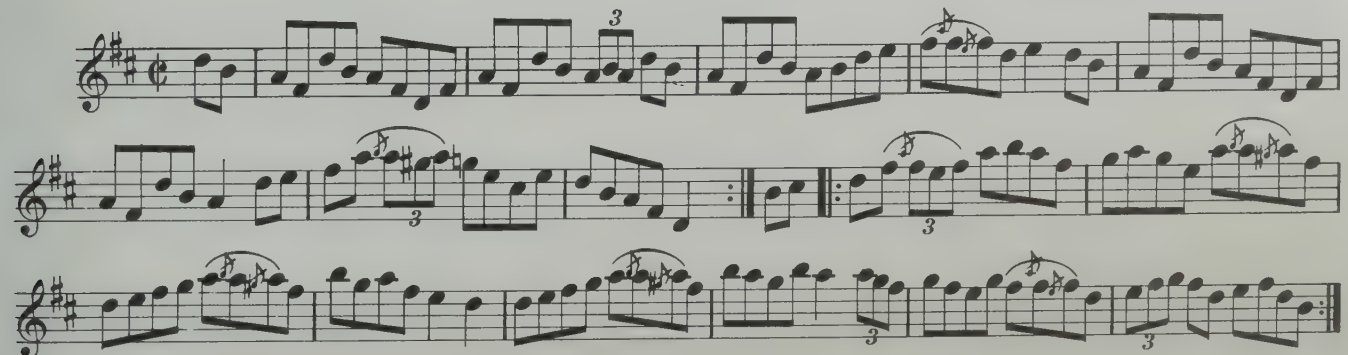
THE MESSENGER



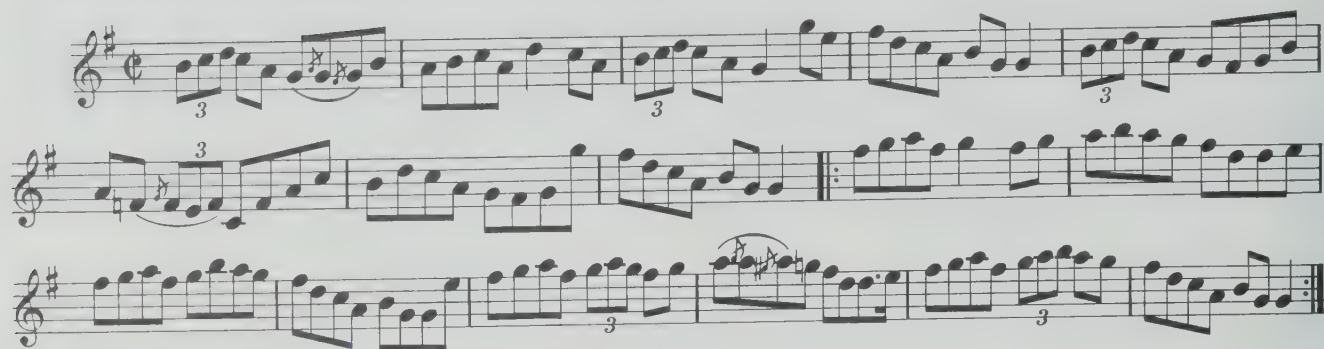
THE DAY WE PAID THE RENT



OVER THE BRIDGE TO PEGGY



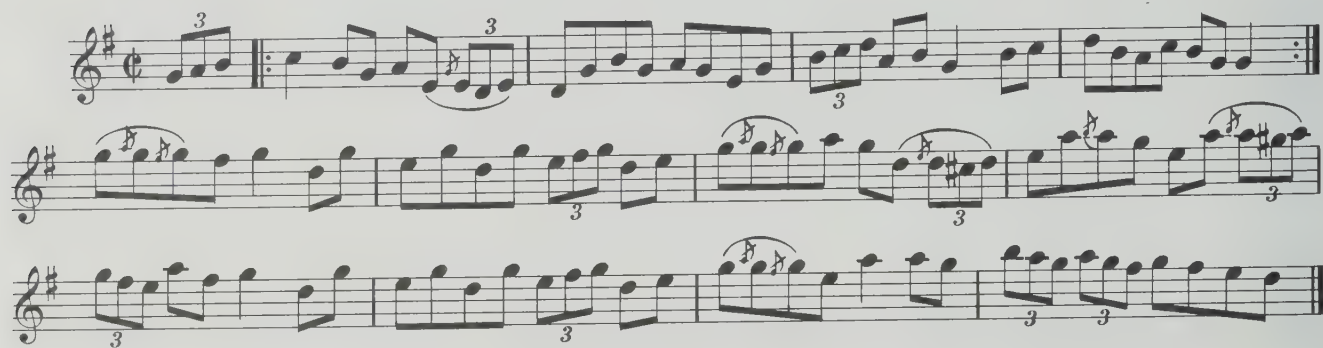
THE LADIES' PANTALETTES (THE DUKE OF LEINSTER'S WIFE)



JIM MOORE'S FANCY



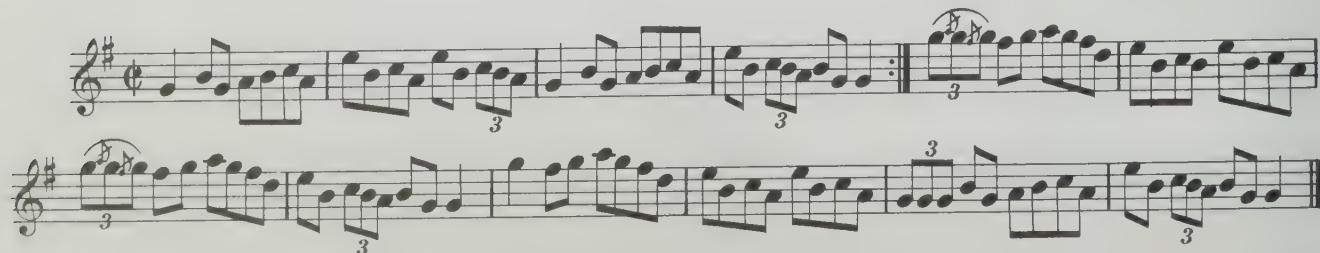
THE TWIN BROTHERS



THE FLOWER OF THE FLOCK



THE JOLLY JOURNEYMAN



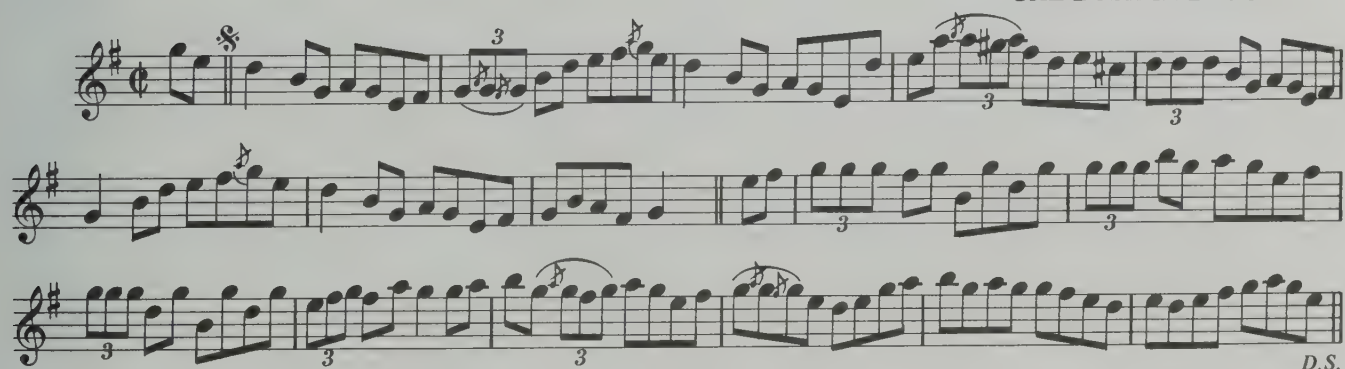
THE GREEN FIELDS OF AMERICA



THE BOYNE HUNT

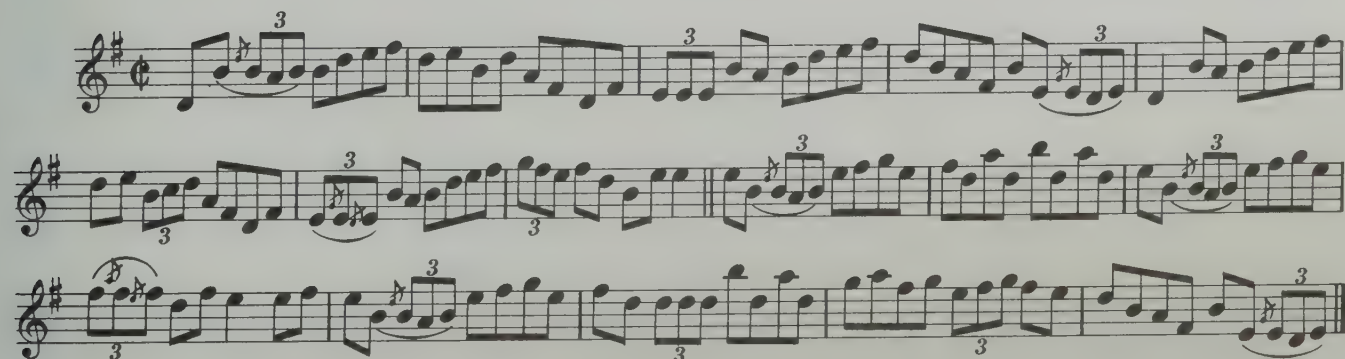


THE BUSH IN BLOOM

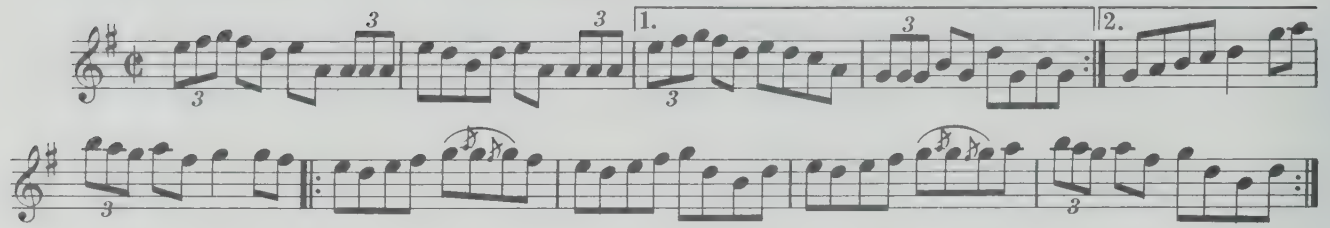


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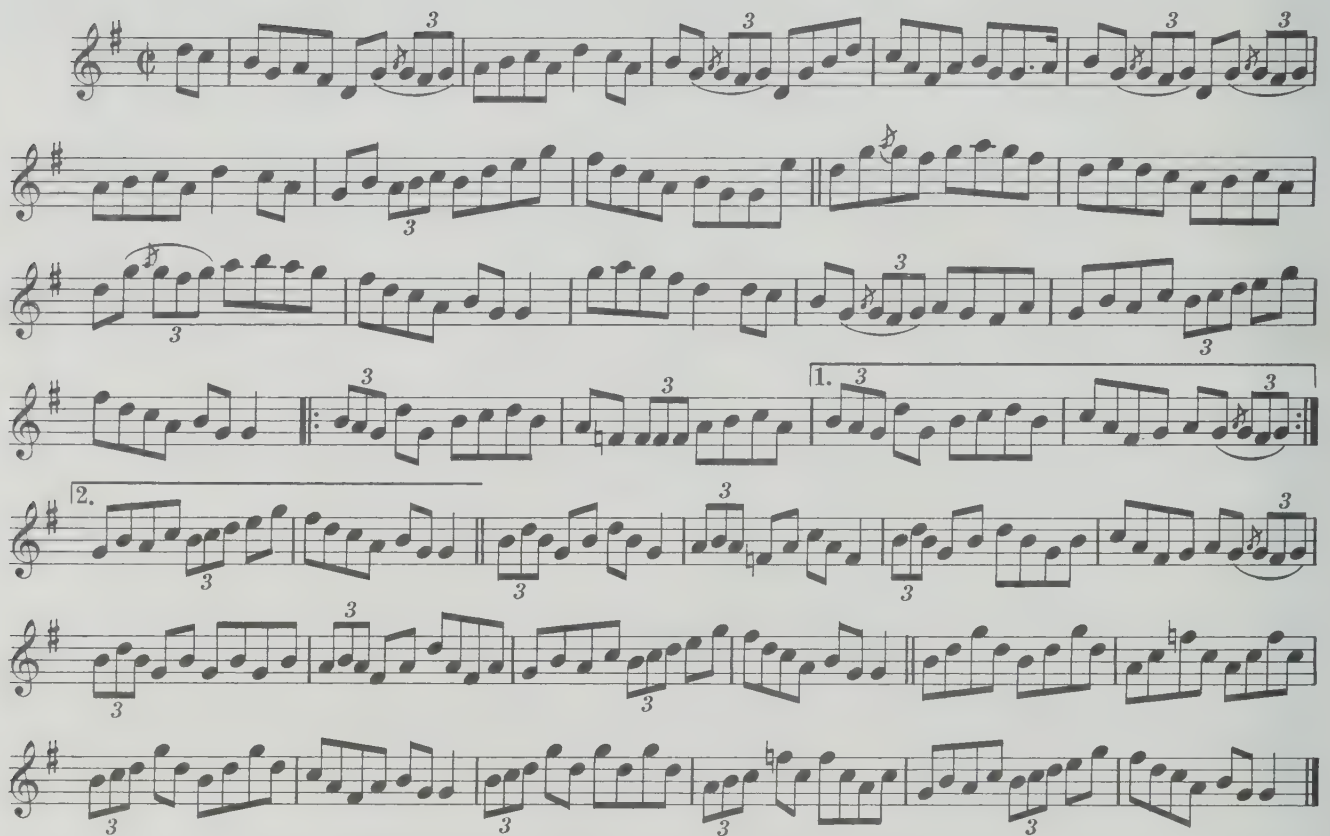
THE MOUNTAIN LARK



THE SHEPHERD'S DAUGHTER (PEGGY ON THE SETTLE)



COLONEL FRASER



THE OLD BUSH (THE FIVE-LEAVED CLOVER OR THE HUNTER'S PURSE)



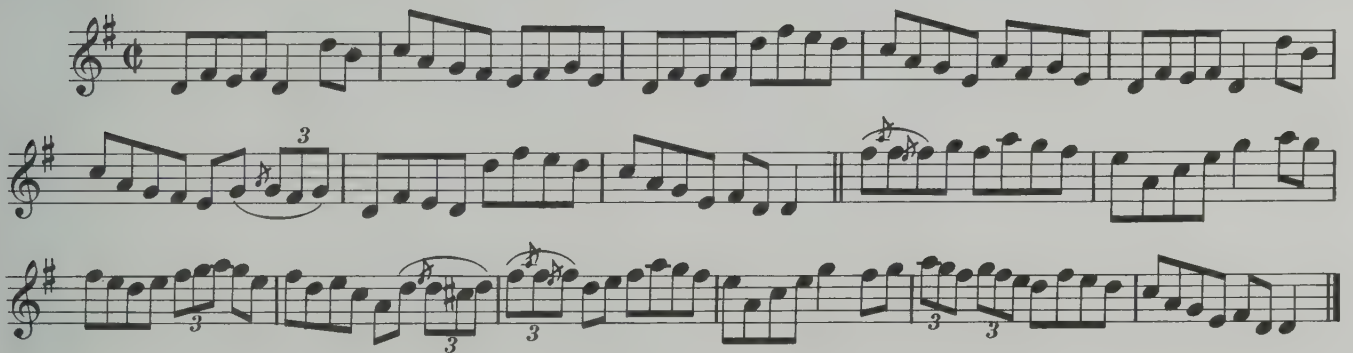
THE CLOCK IN THE STEEPLE



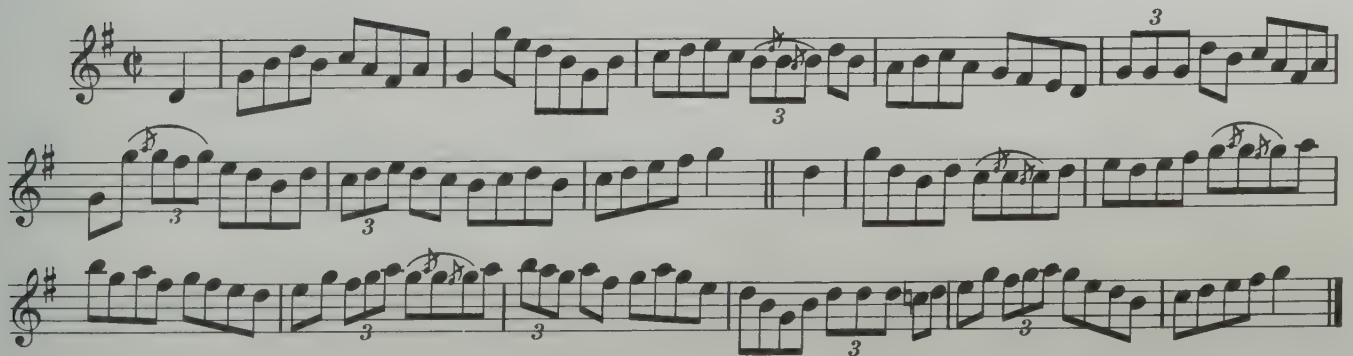
THE BOYS OF PORTAFERRY



THE NEW ROAD



COME TO THE DANCE



ANNIE O'NEILL



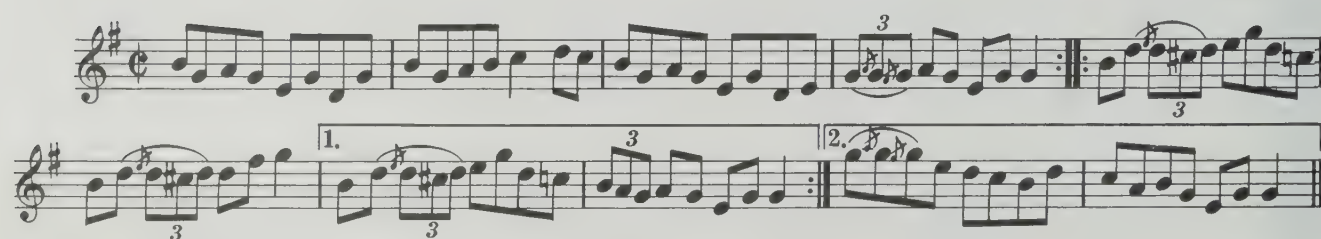
BRIDGET McBRIDE



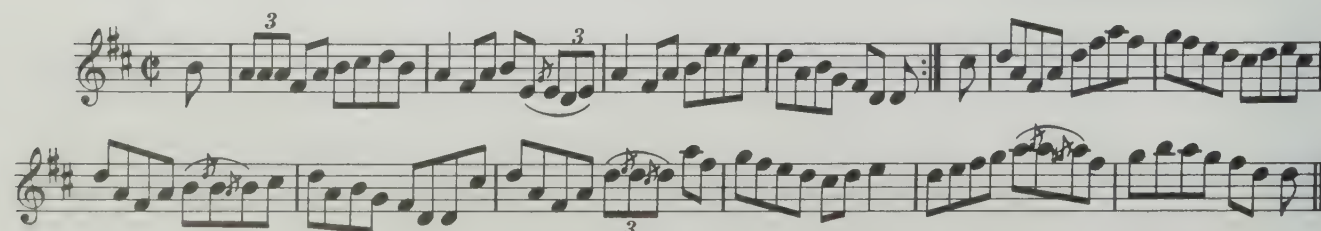
MARY GRACE



DILLON BROWN



THE MILLER'S MAID



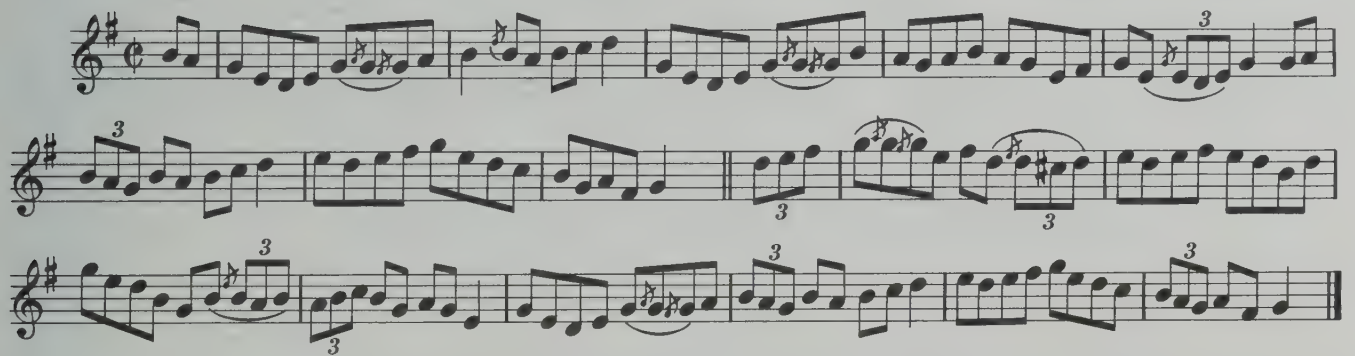
THE GREEN BRANCH



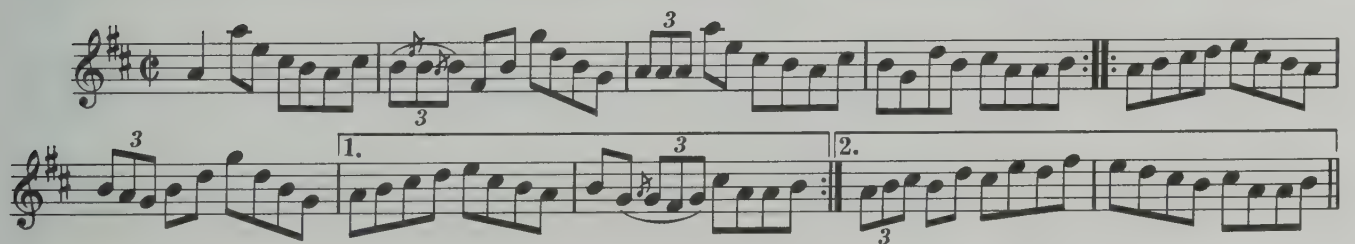
COLONEL HOPKINS



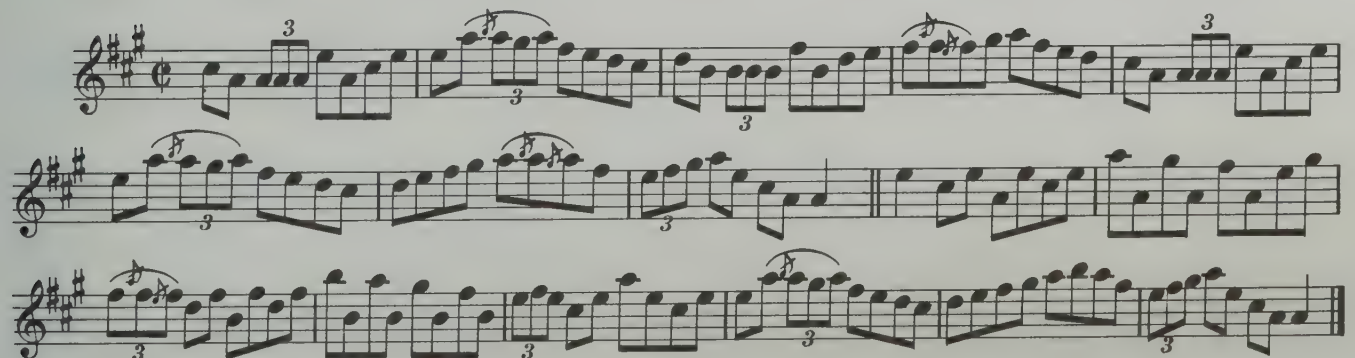
FAR FROM HOME



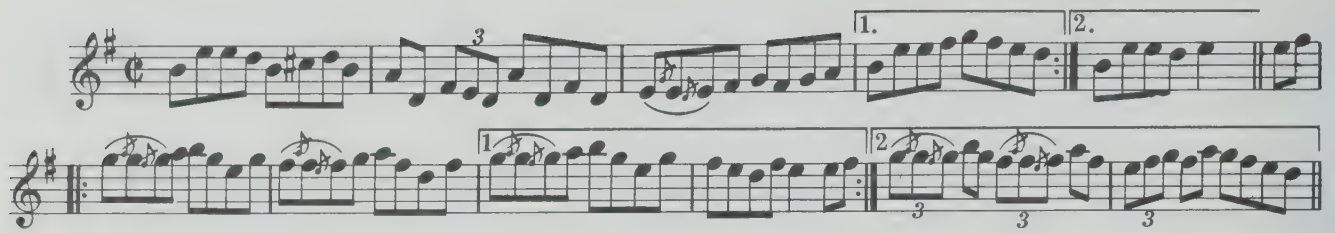
THE GREEN LINNET



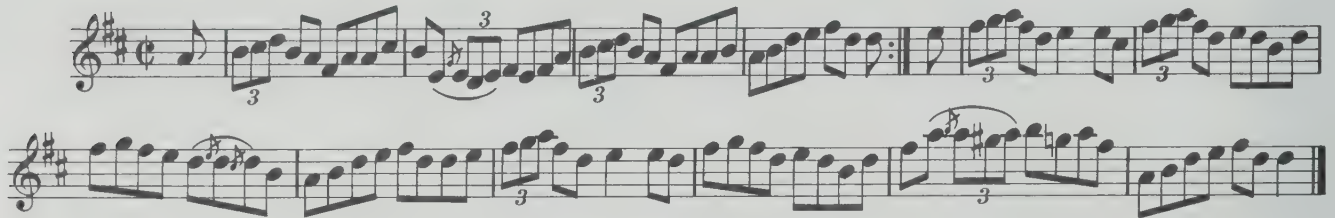
COLONEL RODNEY



SHIPS ARE SAILING



JOHN O'NEILL'S REEL



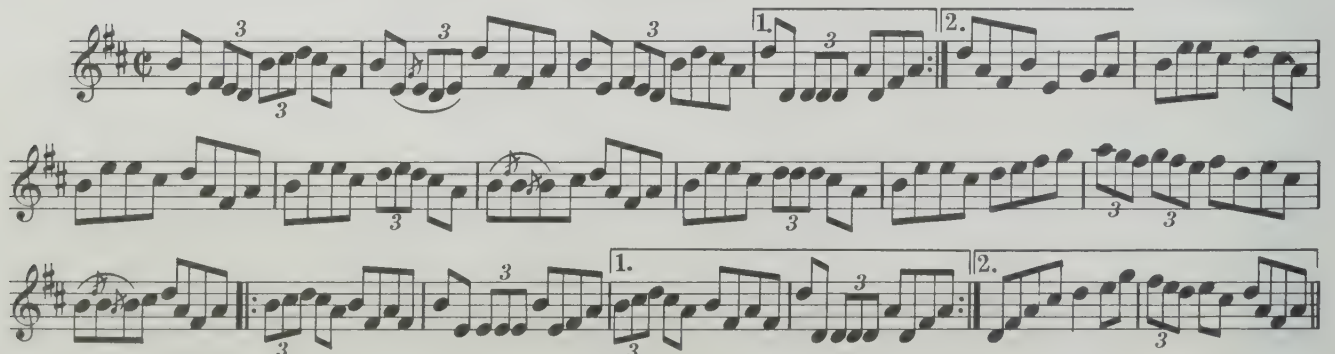
MISS THORNTON'S REEL



THE SWALLOW'S TAIL



THE MERRY SISTERS



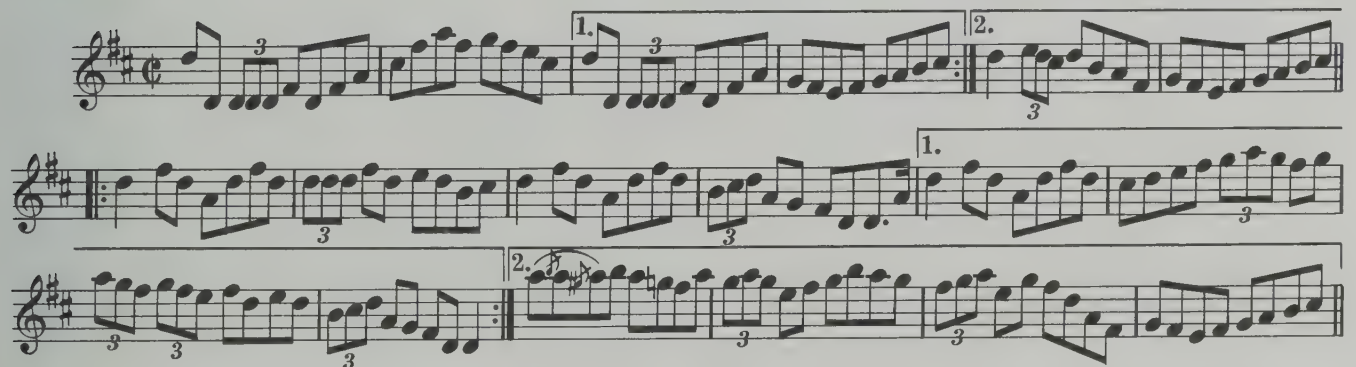
JENNIE ROCK THE CRADLE



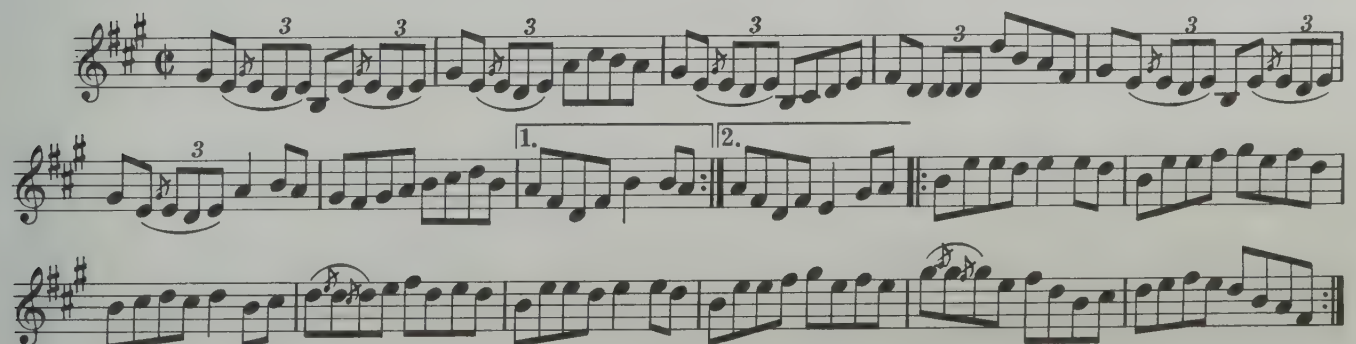
THE DAISY FIELD (THE WILD IRISHMAN)



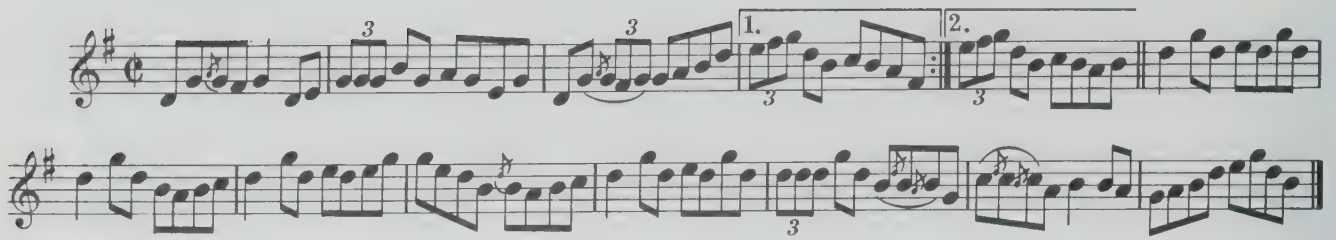
TOM STEELE (REIDY JOHNSON)



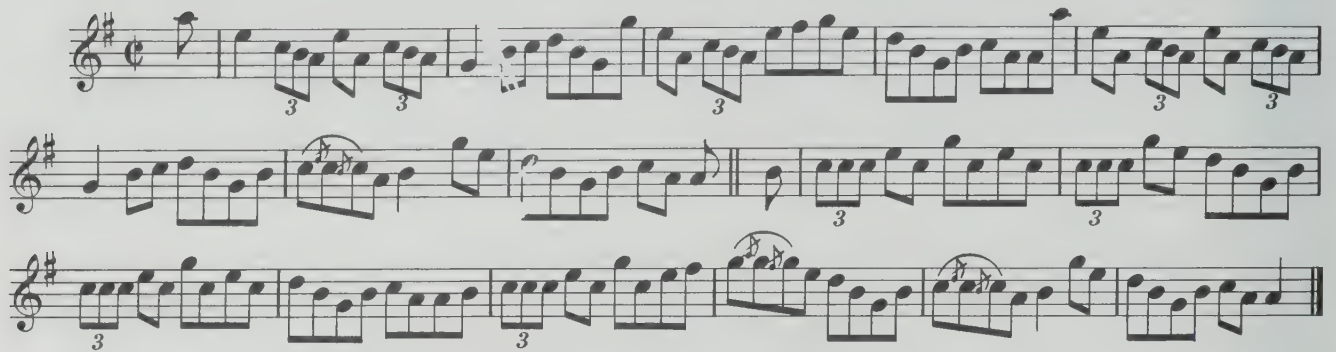
THE DOGS AMONG THE BUSHES



PETER KENNEDY'S FANCY



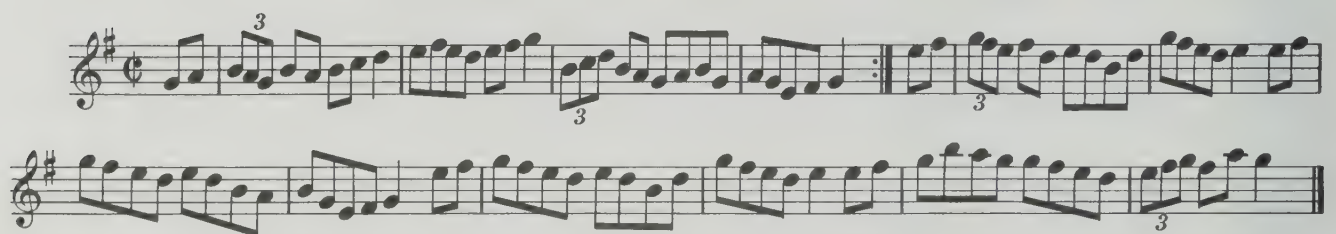
THE CURRAGH RACES



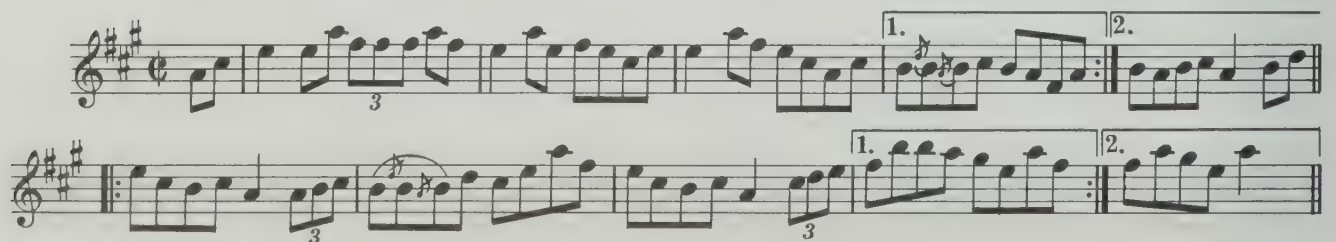
LONDON LASSES



A HA'PENNY FOR A COTTON BALL



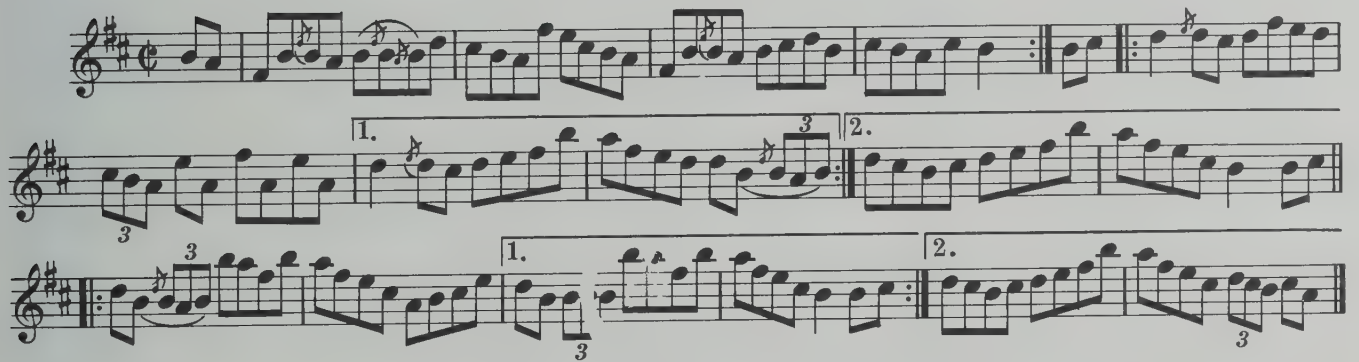
THE GOLDFINCH



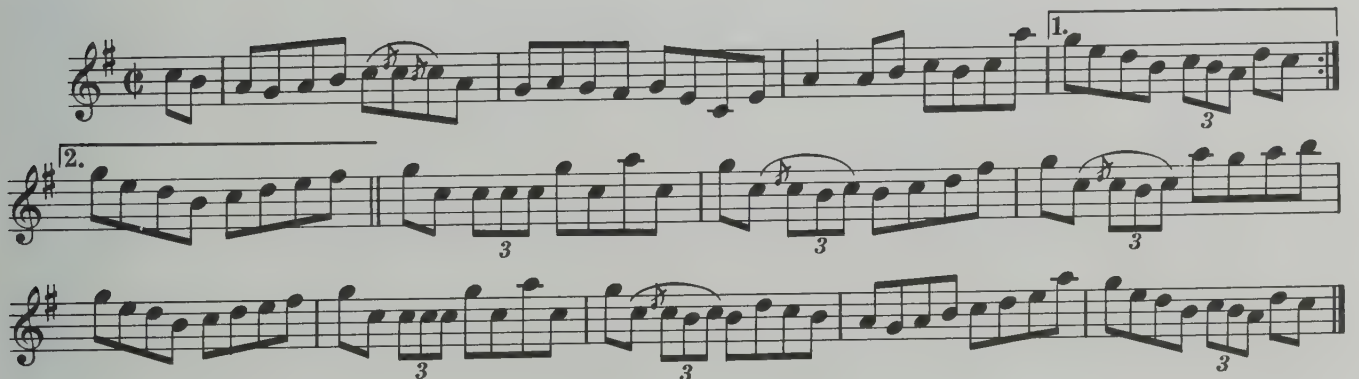
DAN MCCARTHY'S FANCY



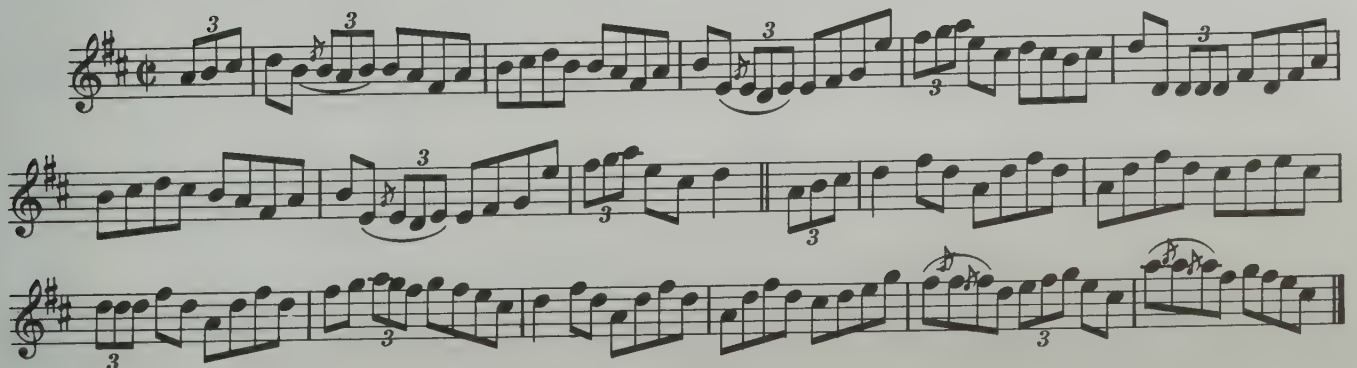
THE MUSICAL PRIEST



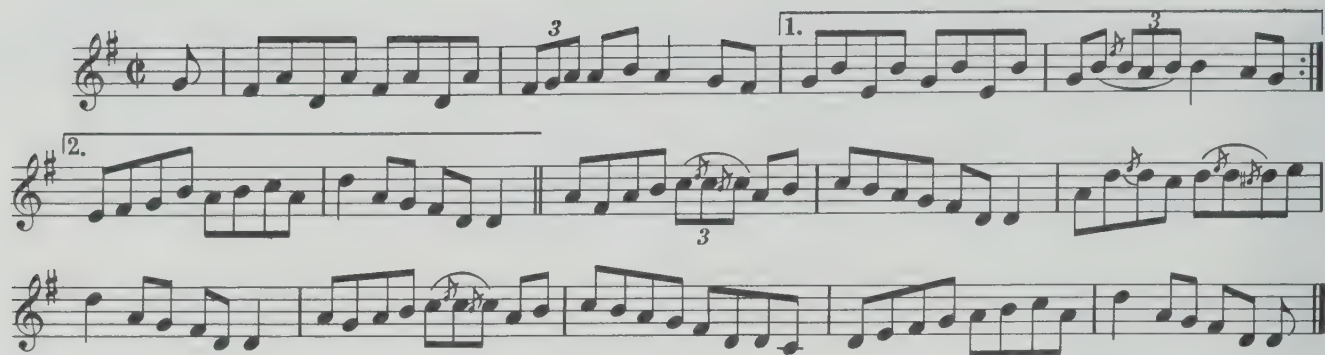
BALLINASLOE FAIR



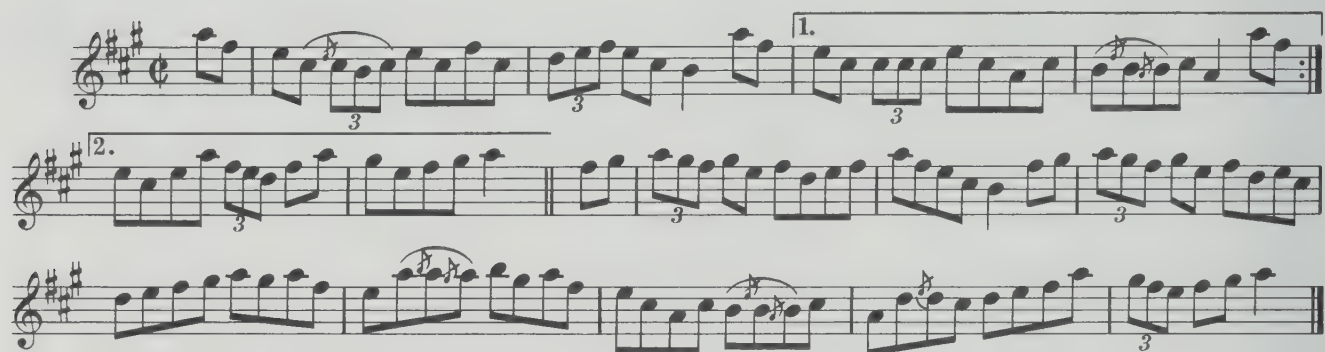
THE CHRISTENING



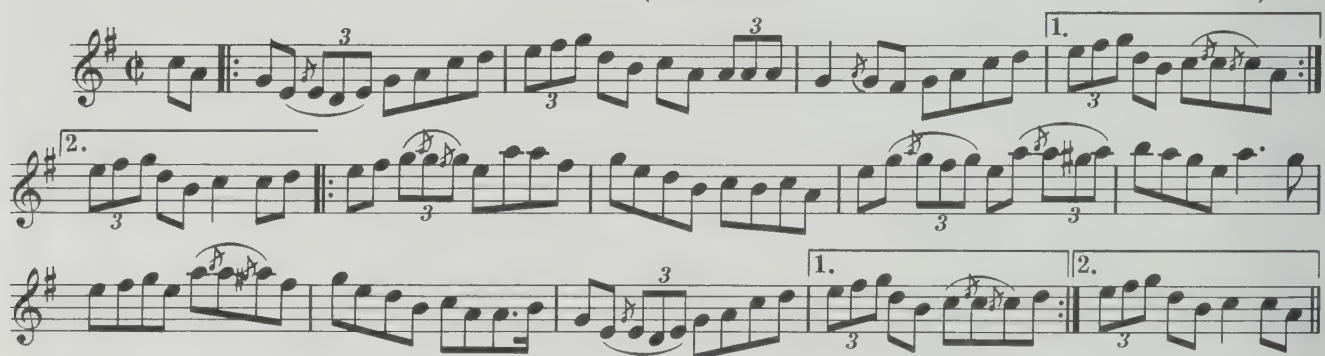
O'DWYER'S



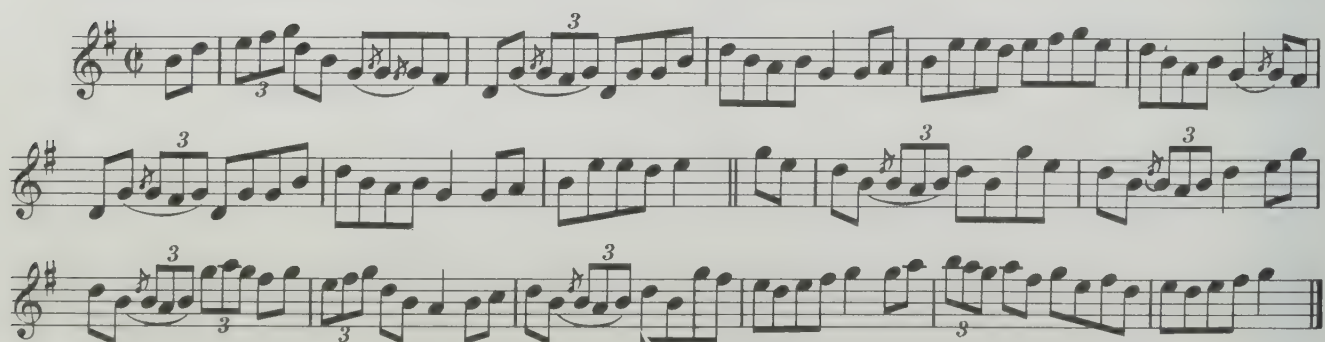
THE MILLER'S DAUGHTER



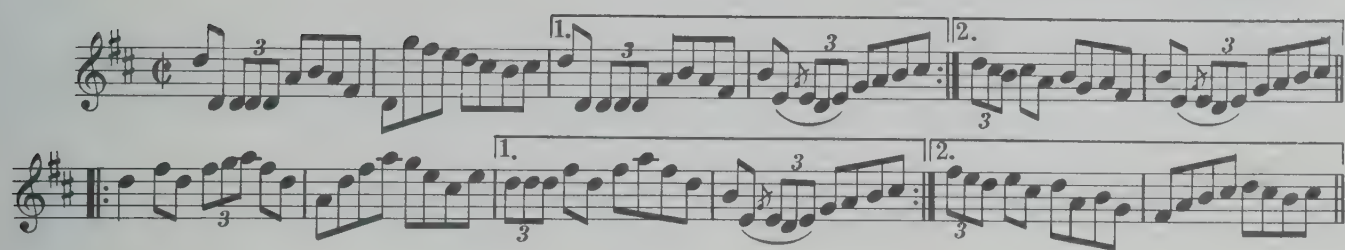
THE KERRYMAN'S DAUGHTER
(FISHERMAN'S LILT OR CUNNINGHAM'S FANCY)



MARY O'NEILL'S FANCY



THE DROGHEDA LASSES



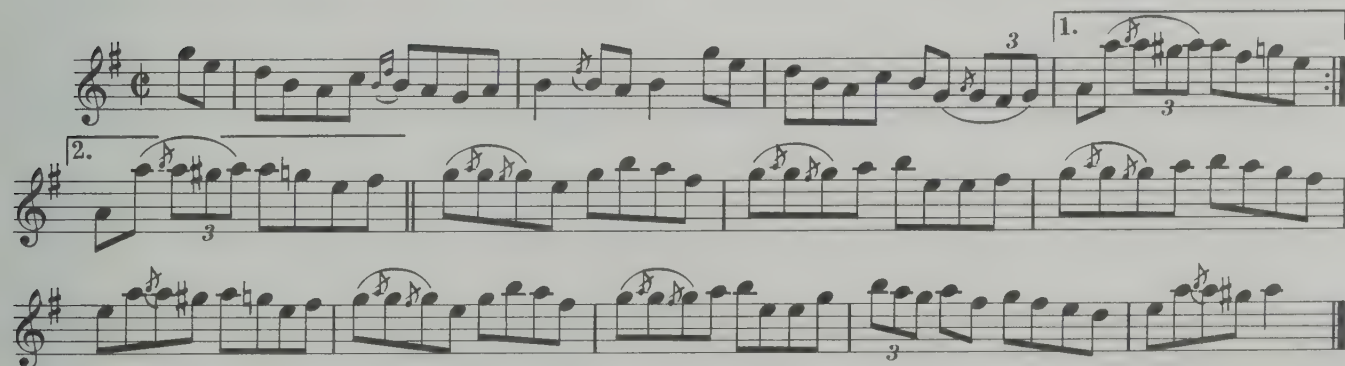
McFADDEN'S OWN REEL



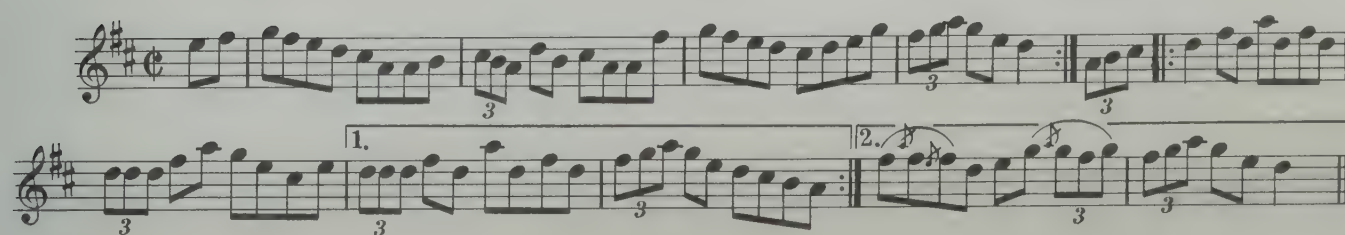
THE SAILOR ON THE ROCK (JOHNNY WITH THE QUEER THING)



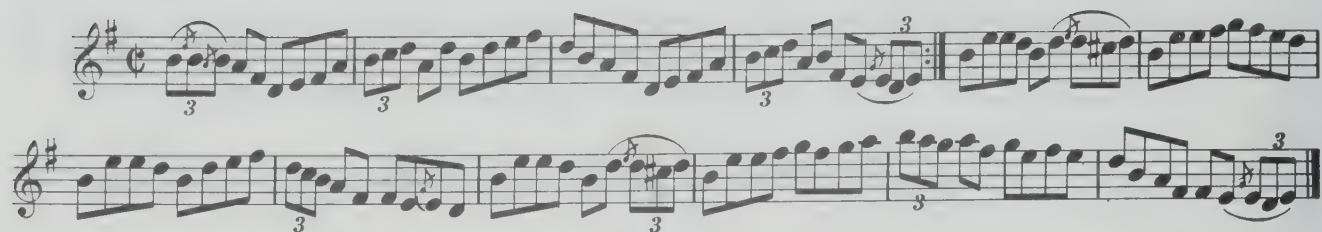
THE BLACKBERRY BLOSSOM



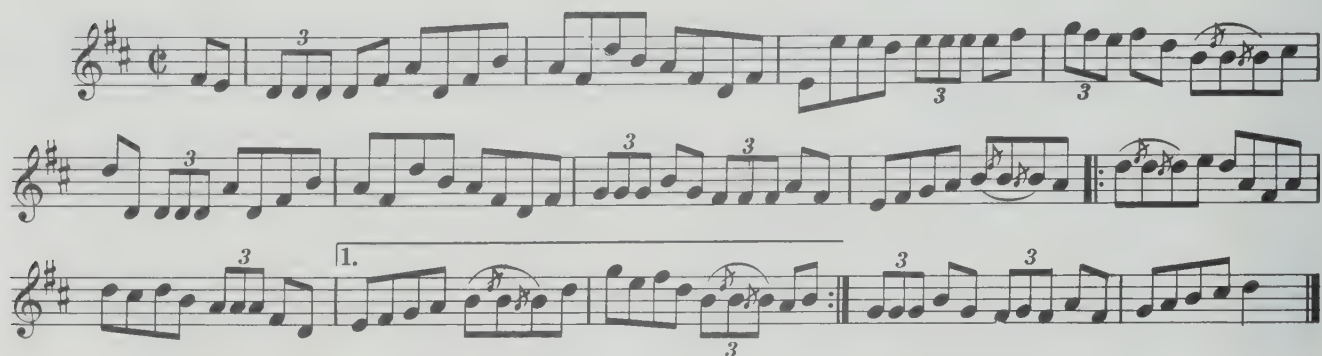
THE FLOWING BOWL



LOVELY MOLLY



MORE LUCK TO US



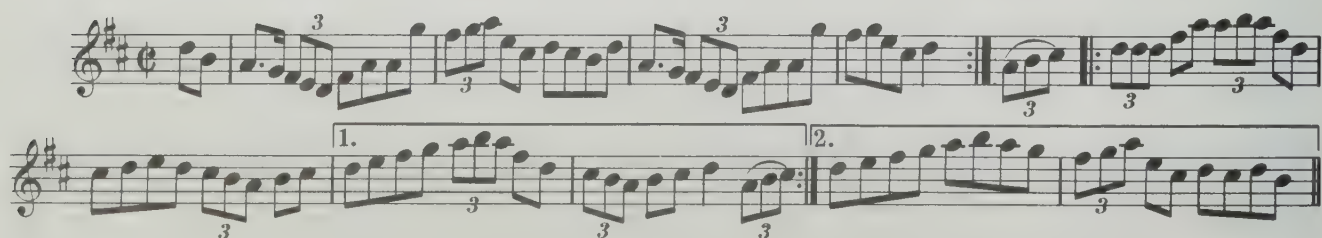
SWEET BIDDY OF BALLYVOURNEY



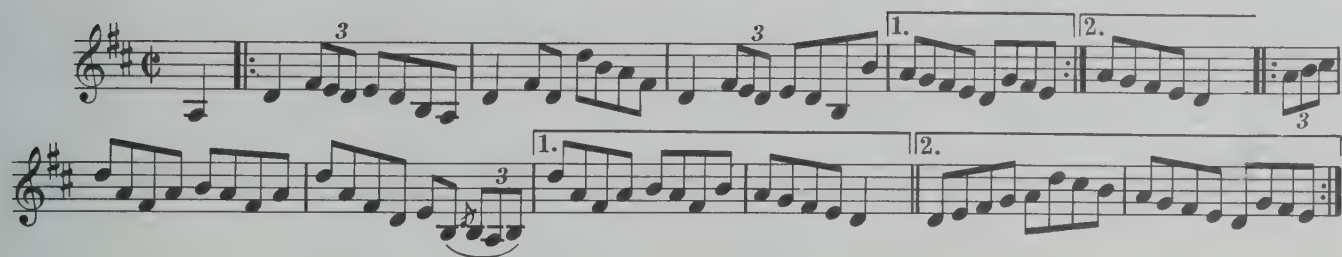
THE WOMAN OF THE HOUSE



THE NEW MAILCOACH



CAHILL'S COURTSHIP



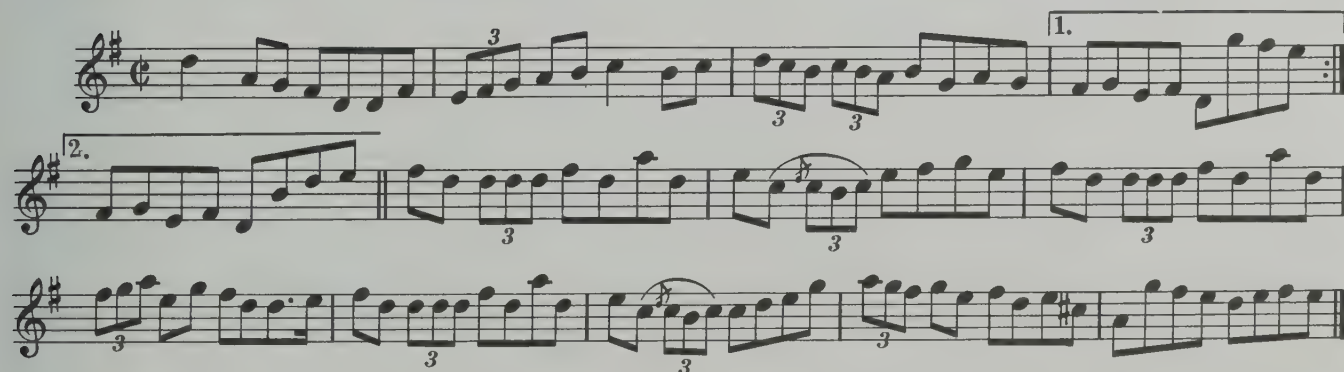
THE SATIN SLIPPER



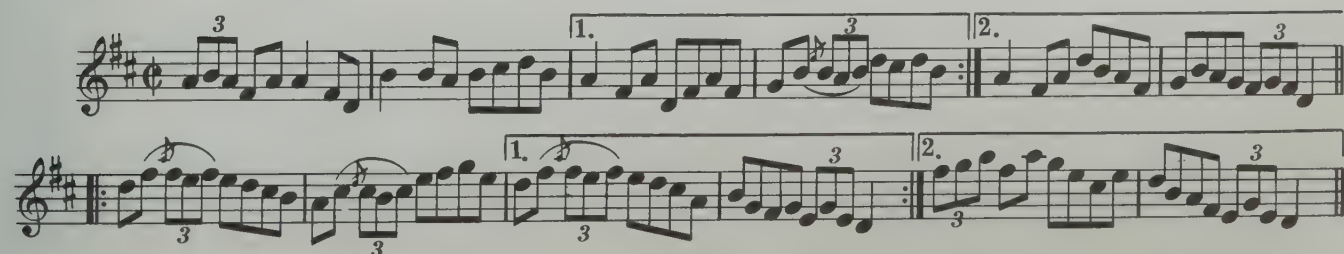
THE SNOW ON THE HILLS



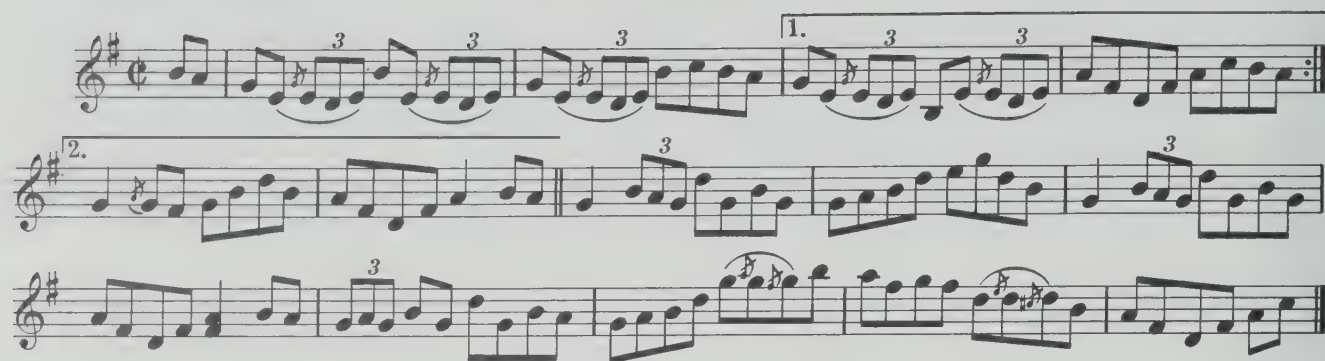
LAWSON'S FAVORITE



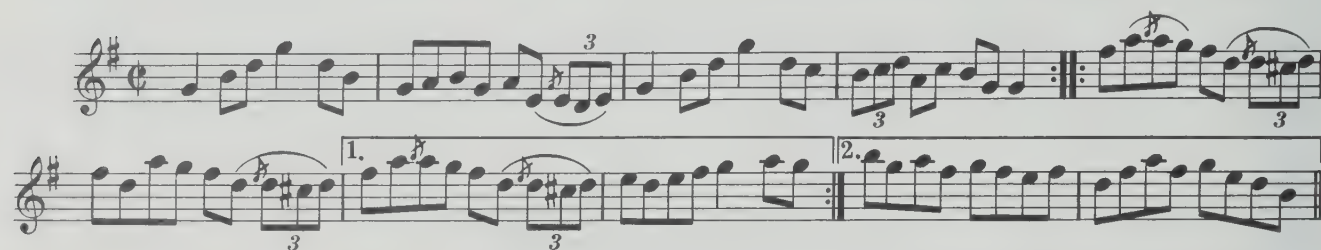
ROLL HER ON THE MOUNTAIN



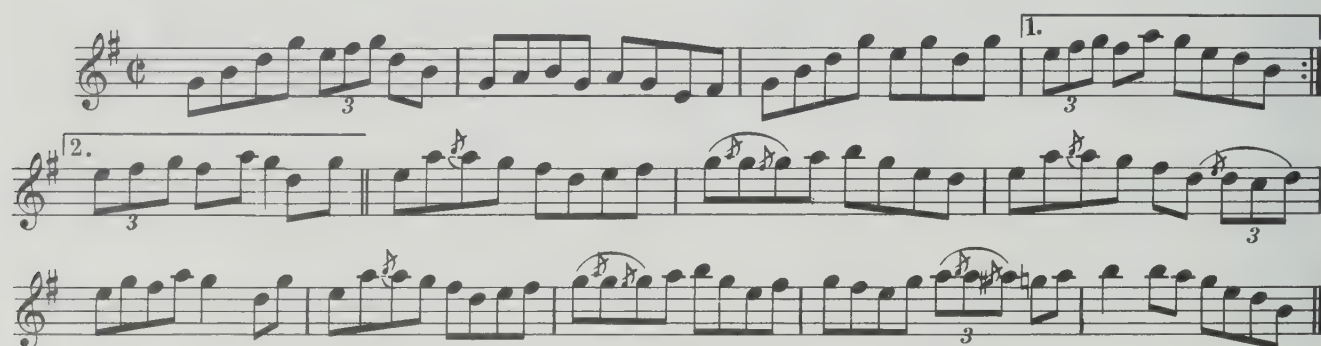
THE FERMOY LASSES



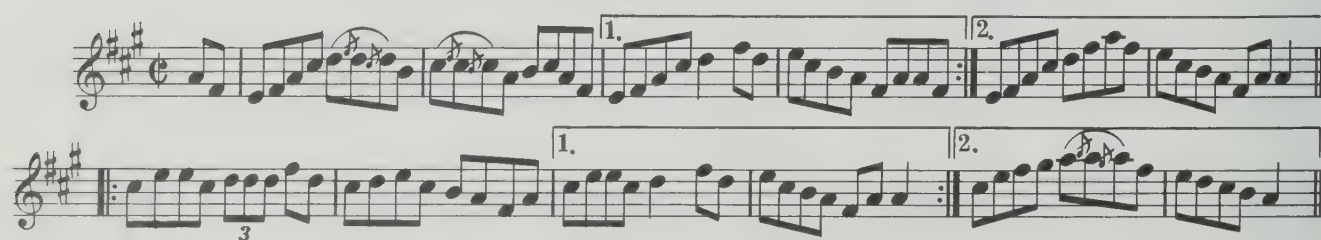
THE HAPPY DAYS OF YOUTH



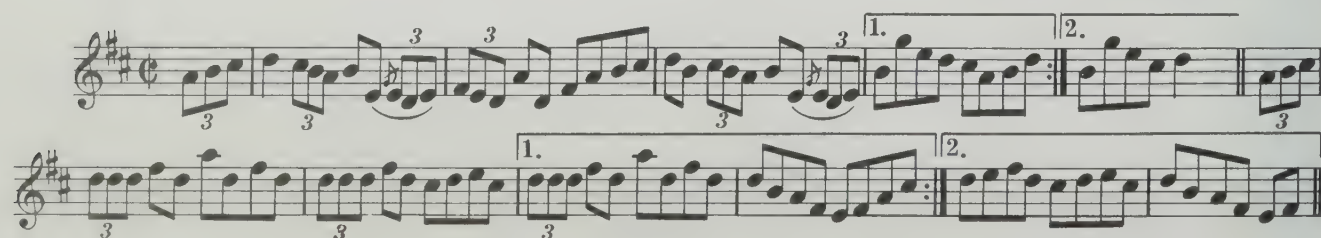
THE MERRY MERCHANT



THE ROSE IN THE GARDEN



THE OLD PENSIONER



THE REEL OF MULLINAVAT



MACLEAN'S FAVORITE



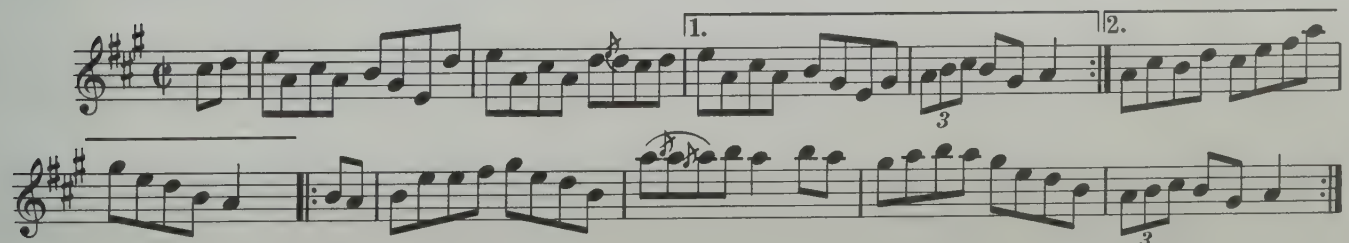
THE DANCER'S DELIGHT



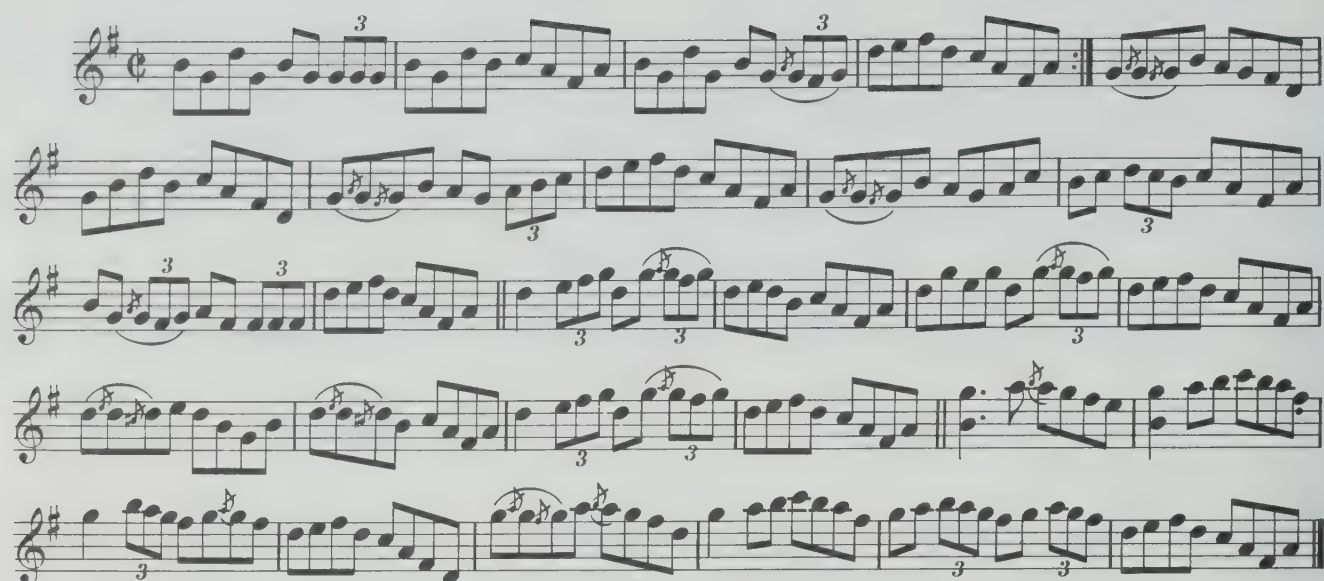
THE MINISTER'S DAUGHTER



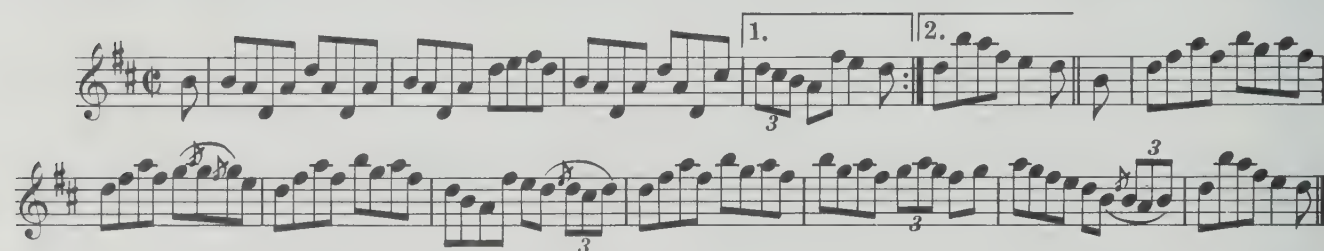
LOUGH ALLEN



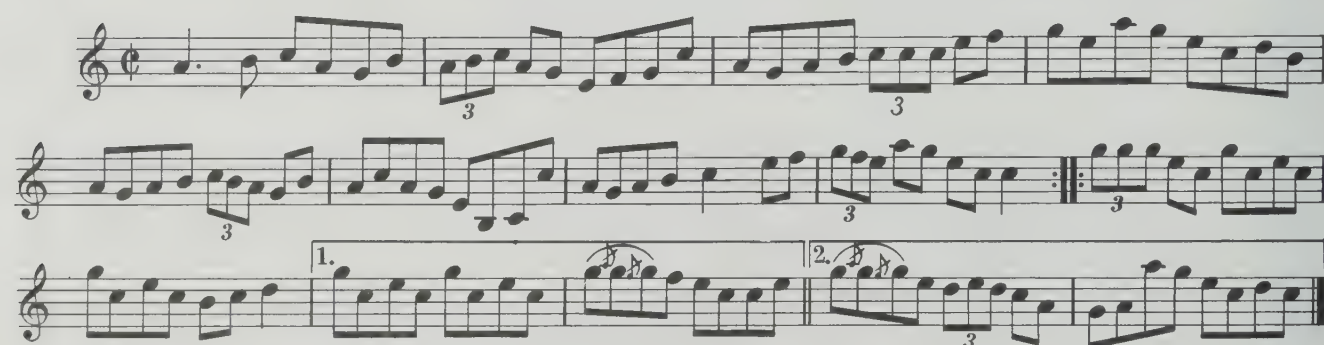
TRIM THE VELVET



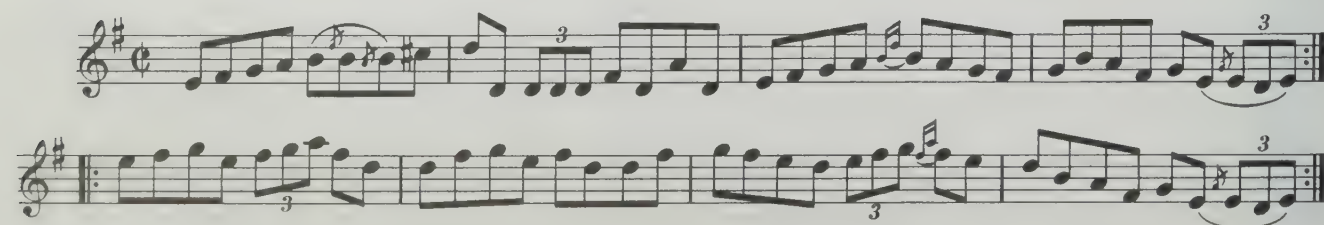
JENNY PIPPIN



THE LEITRIM THRUSH



MISS BRADY



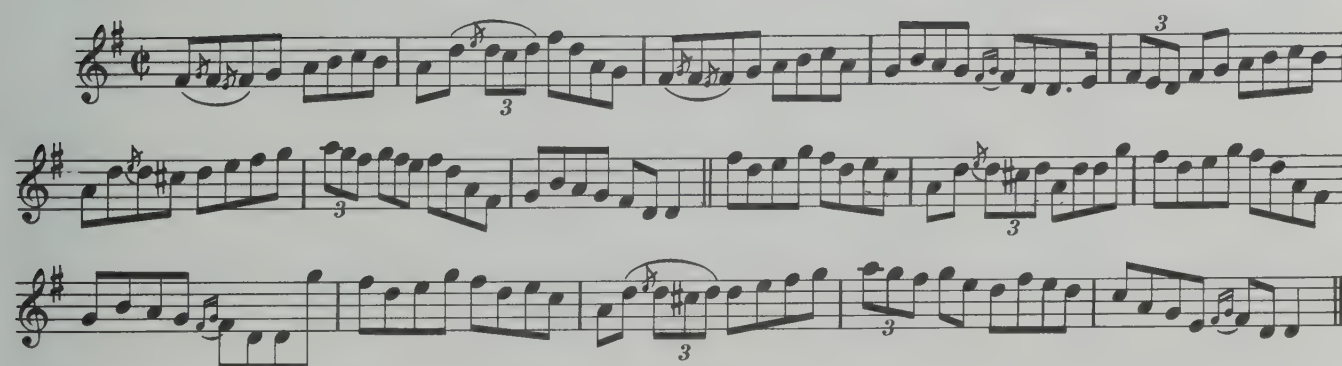
PETER STREET



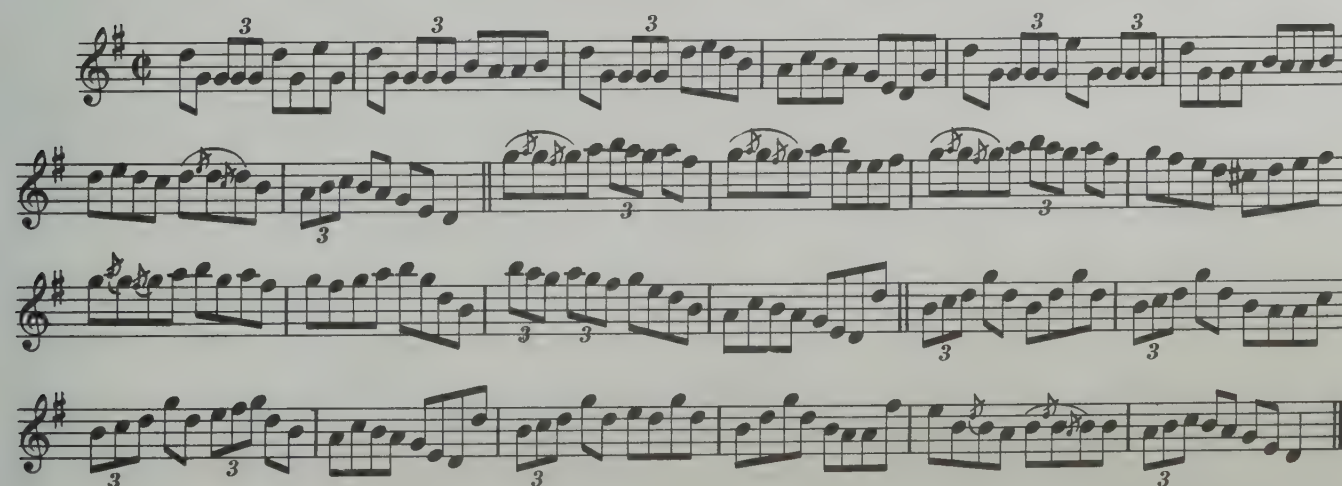
THE BLACKHAIRD LASS



MY LOVE IS IN AMERICA



THE BOYS OF BALLY SADARE (THE DUBLIN LASSES)



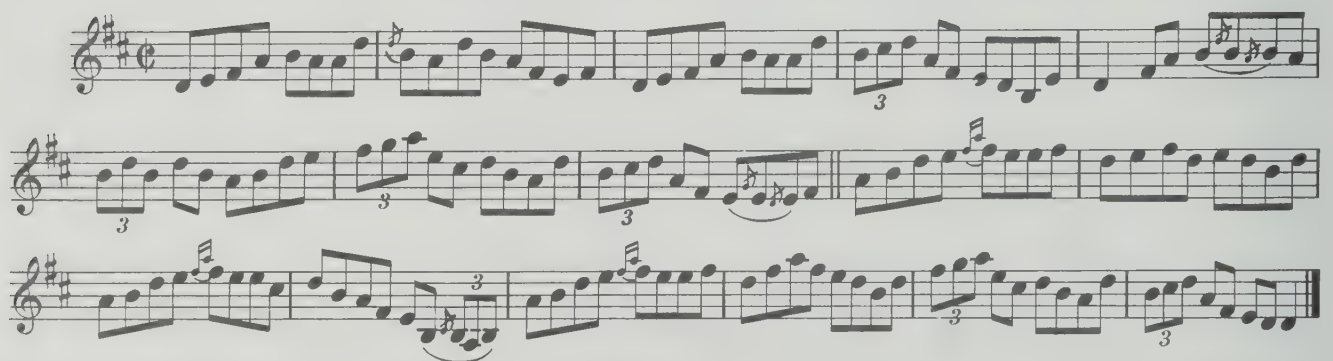
THE MILTOWN MAID



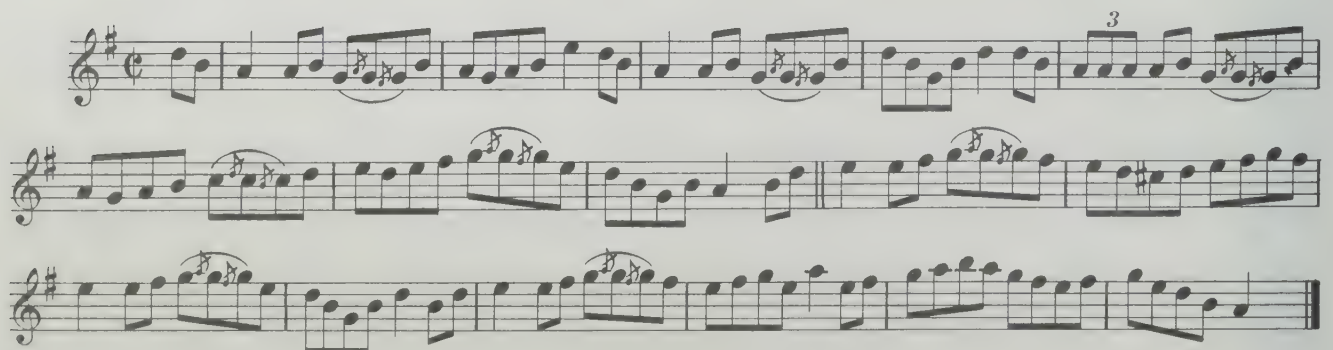
CAPTAIN KELLY'S REEL



THE MOTHER-IN-LAW



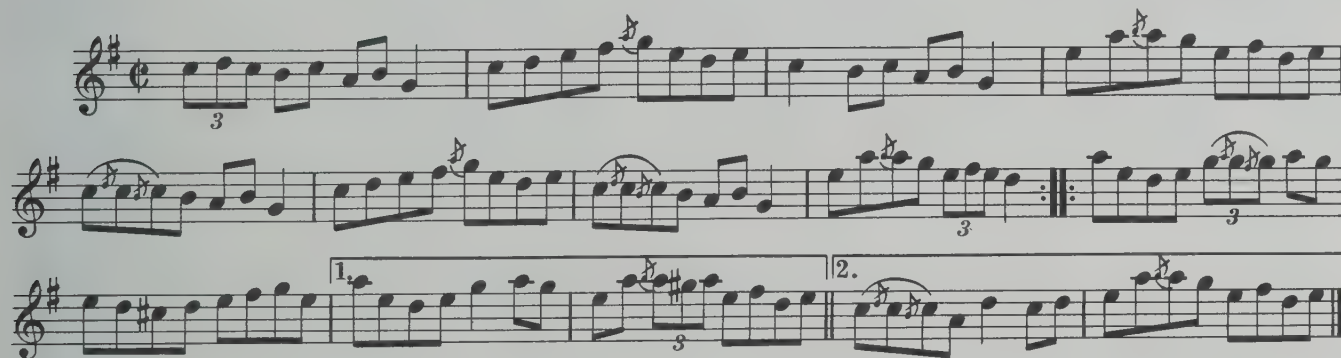
BEAMISH'S GOAT



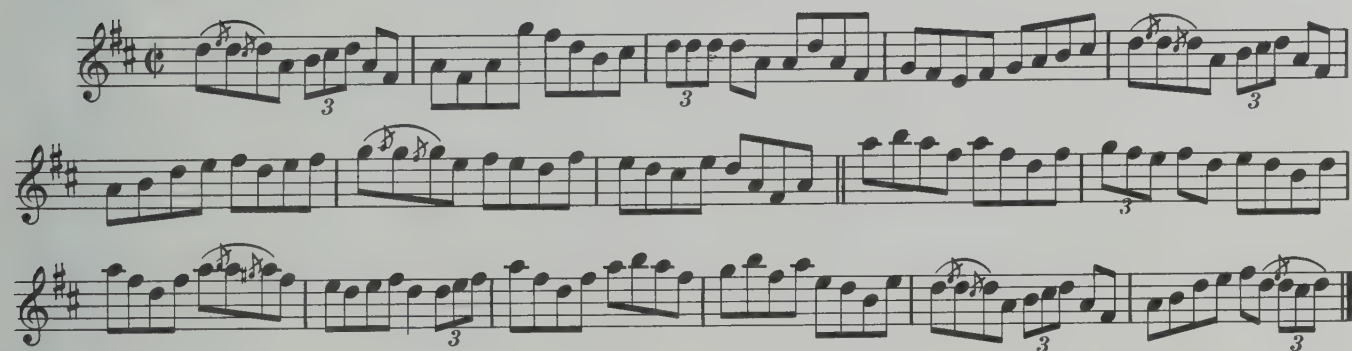
CASEY THE WHISTLER



TIMOTHY DOWNING



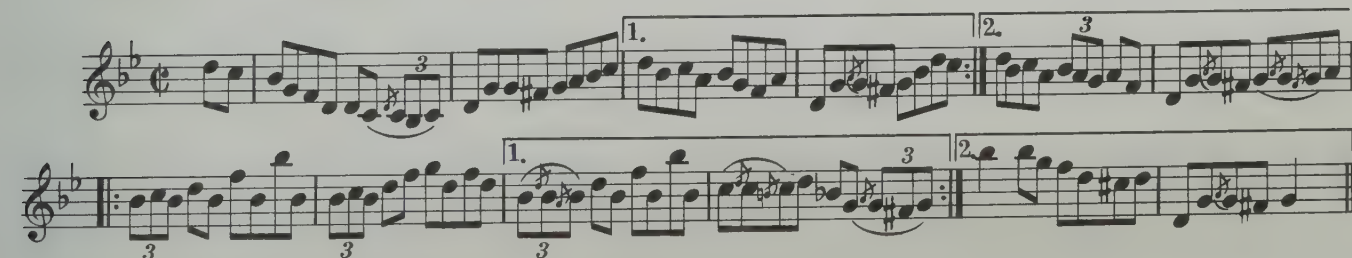
A CLOUDY MORNING



THE BOTTLE OF PORTER



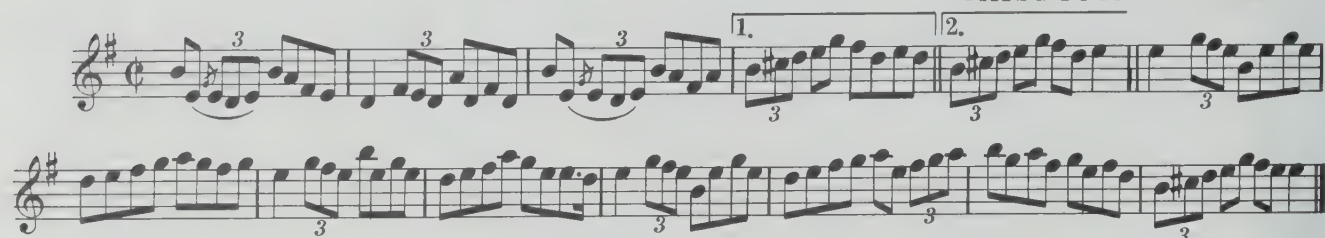
THOMPSON'S REEL



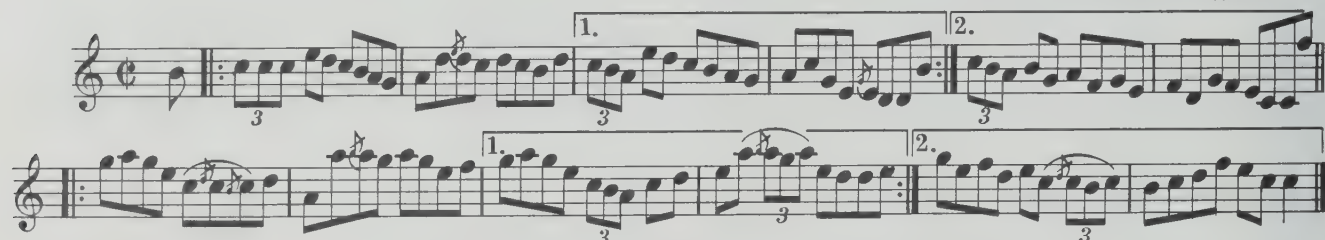
THE MERRY HARRIERS



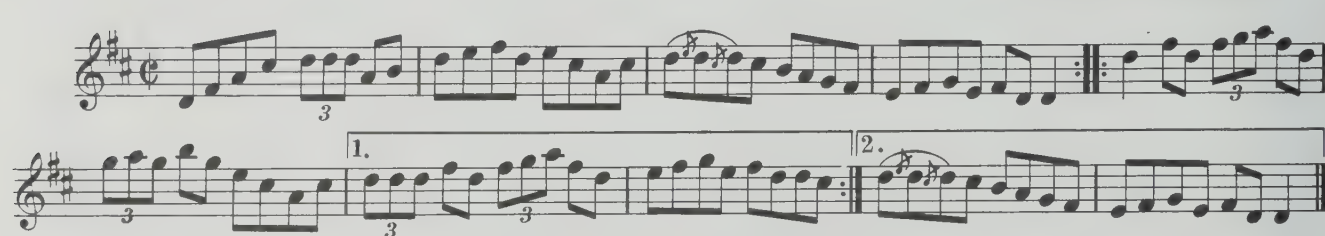
PATSY TOUHEY'S REEL



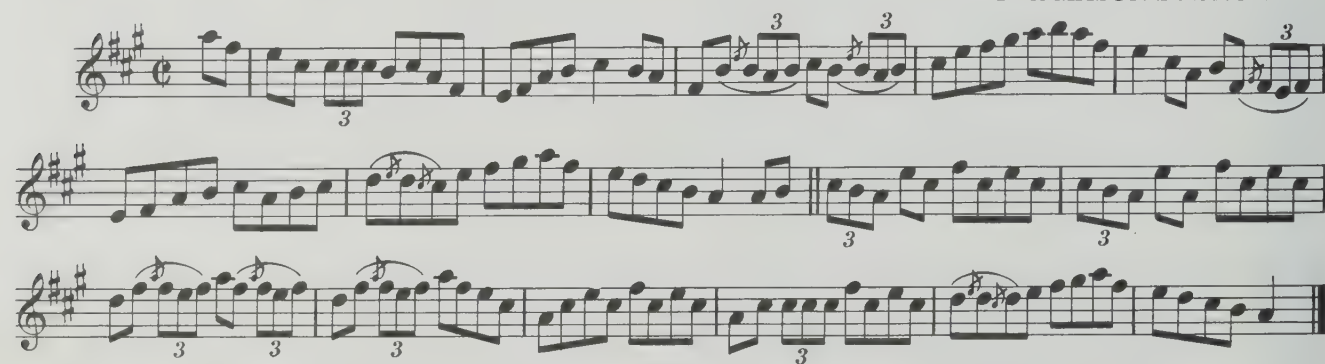
THE BOYS OF GALWAY



DON'T BOTHER ME



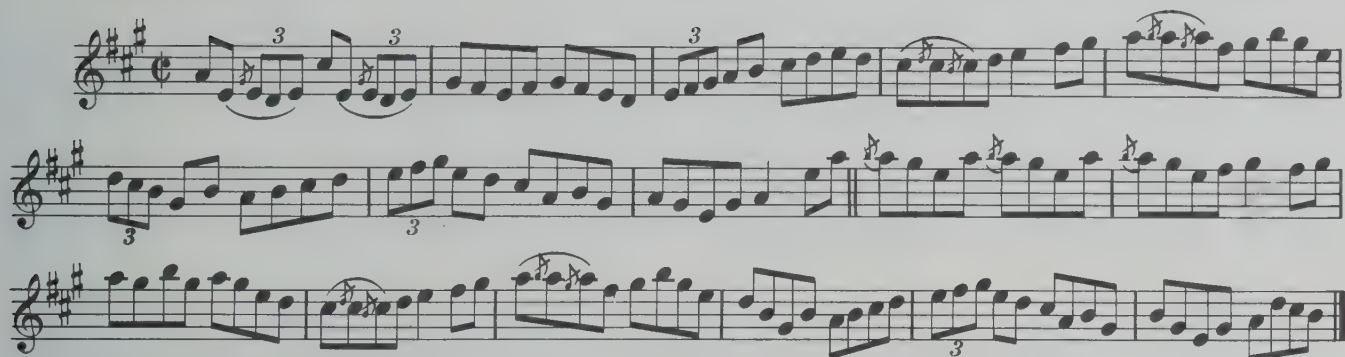
THE MASON'S APRON



THE OLD GREY GANDER



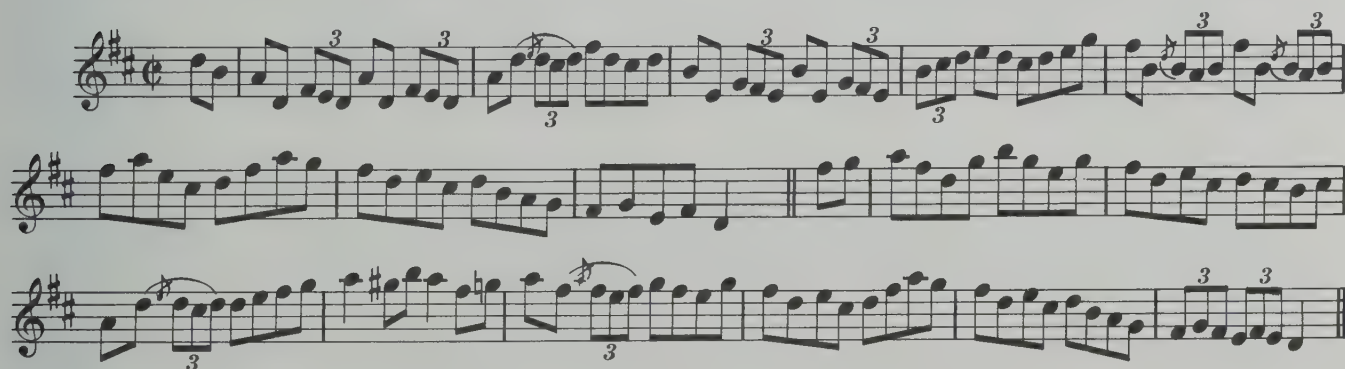
JOHNNY'S WELCOME HOME



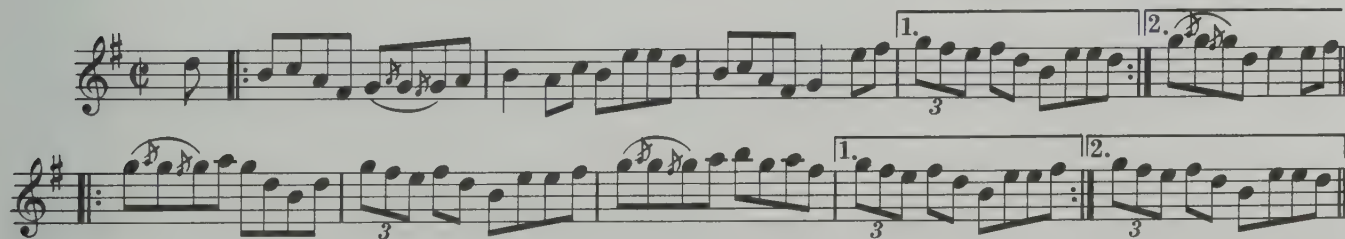
JENNY PICKING COCKLES



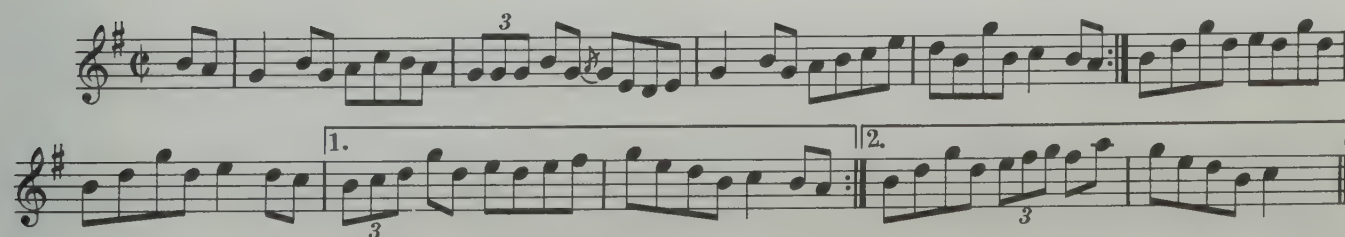
THE SALAMANCA REEL



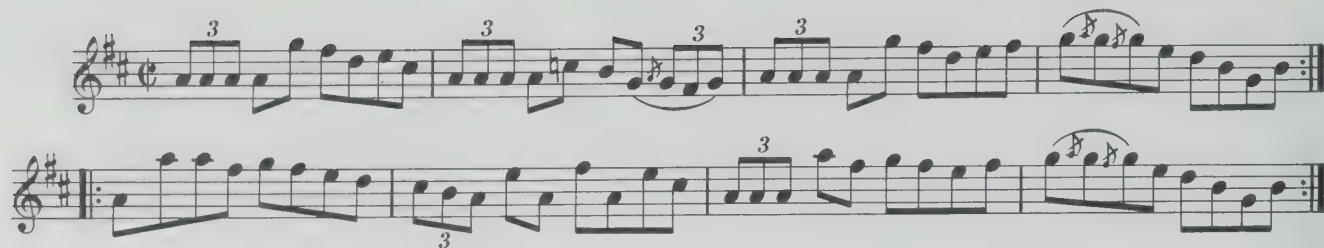
THE STAR OF KILKENNY



THE SPORTING BOYS



TIE THE BONNET



TIE THE RIBBONS

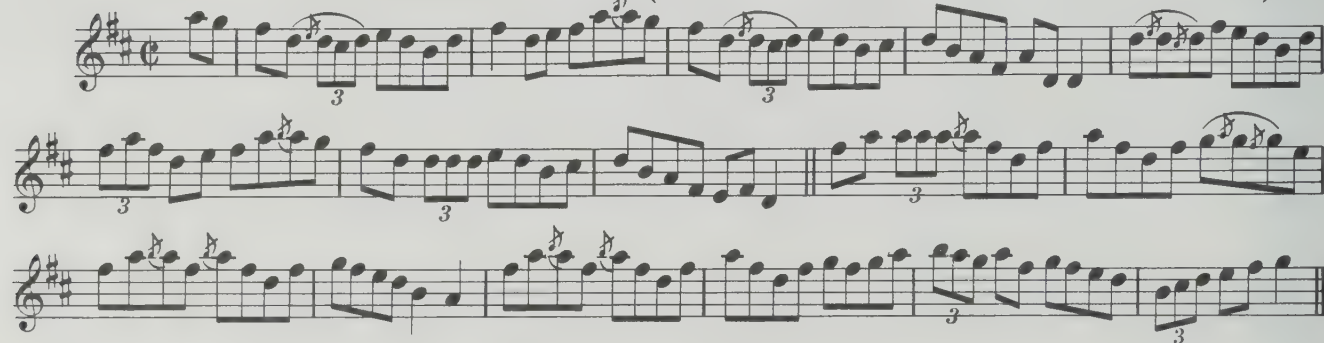


THE COMELY MAIDEN

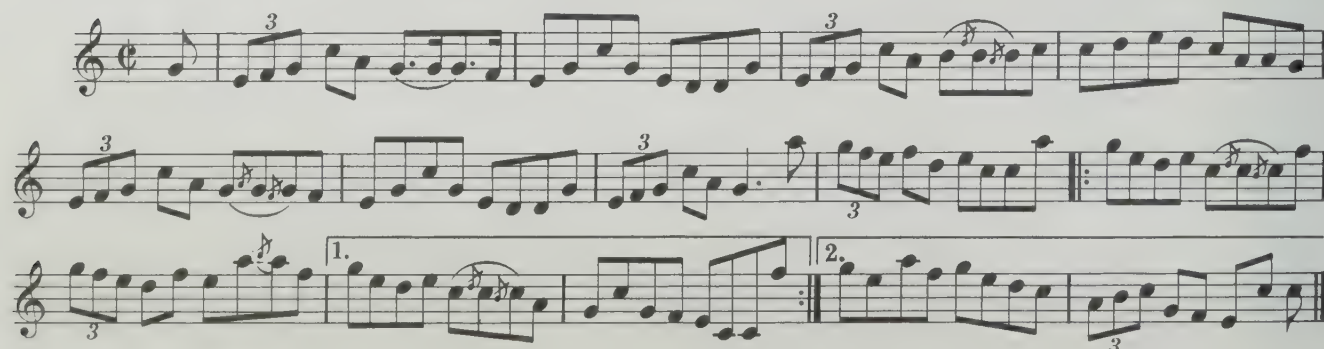


THE STRAWBERRY BLOSSOM

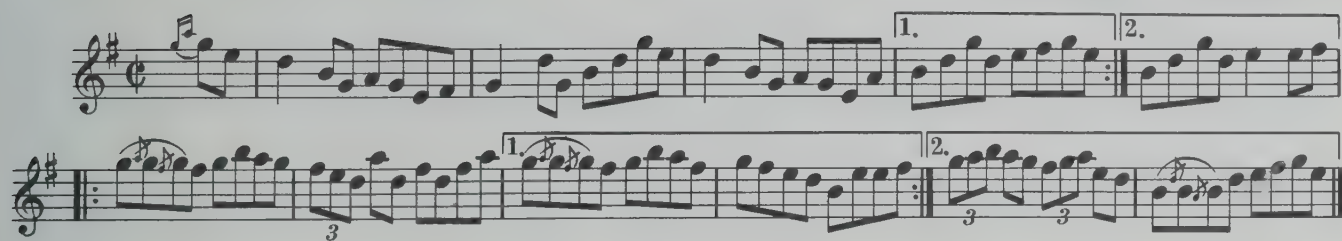
(BOYS OF BALLINAHINCH OR MULLIN'S FANCY)



I HAVE NO MONEY



THE FIRST OF MARCH



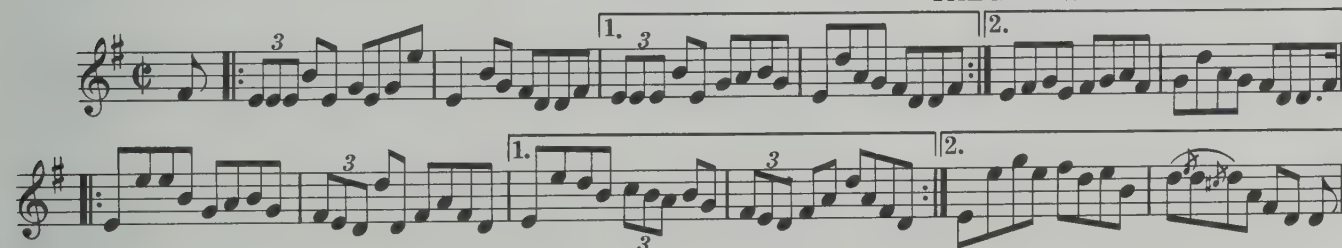
JACK DOLAN



DOCTOR TAYLOR



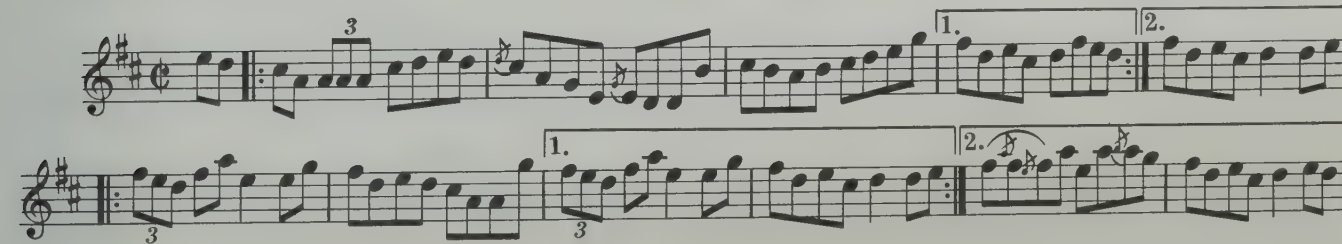
THE MAN WITH THE MONEY



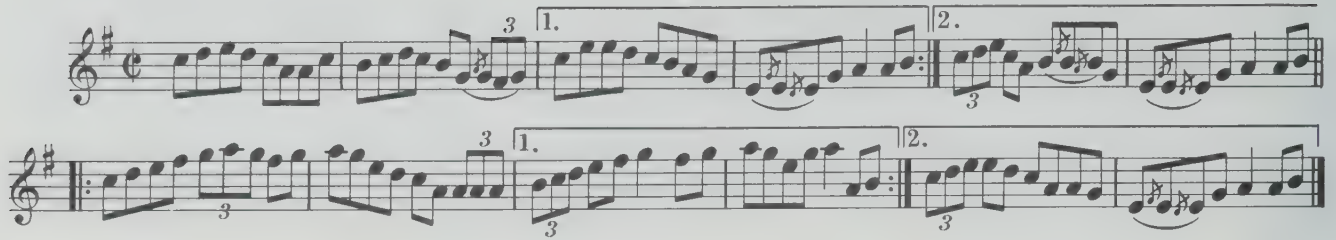
MONEY MUSK



I'M READY NOW



MOLLY PUT THE KETTLE ON



THE BOY IN THE GAF (THE BOYS OF CAPPOQUIN)



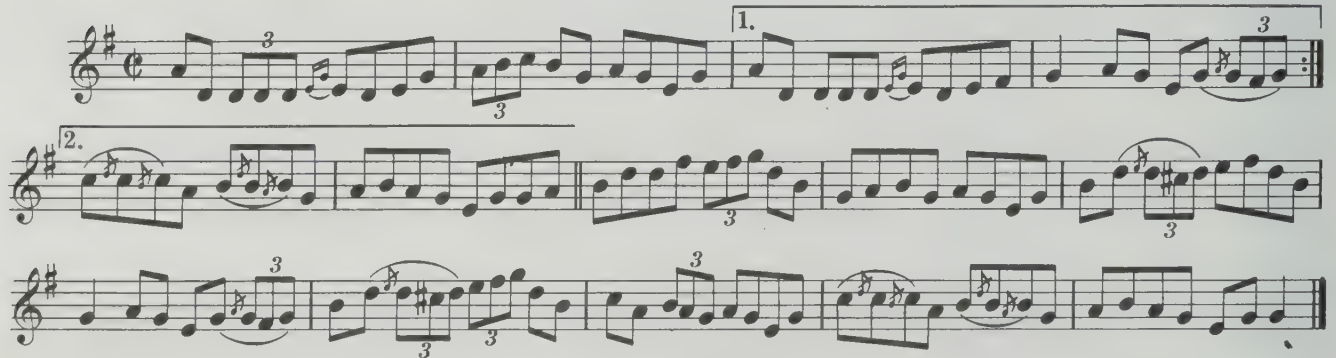
THE MAGPIE'S NEST



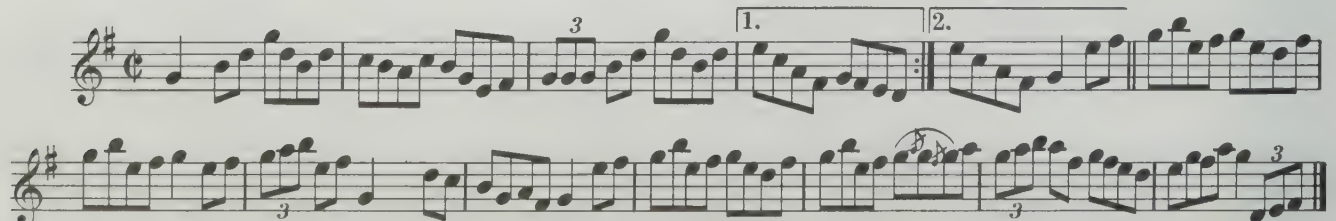
MISS CAMPBELL



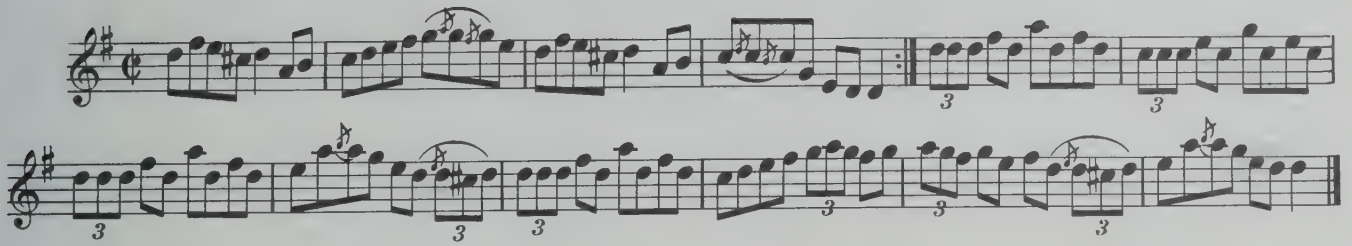
THE THREEPENNY BIT



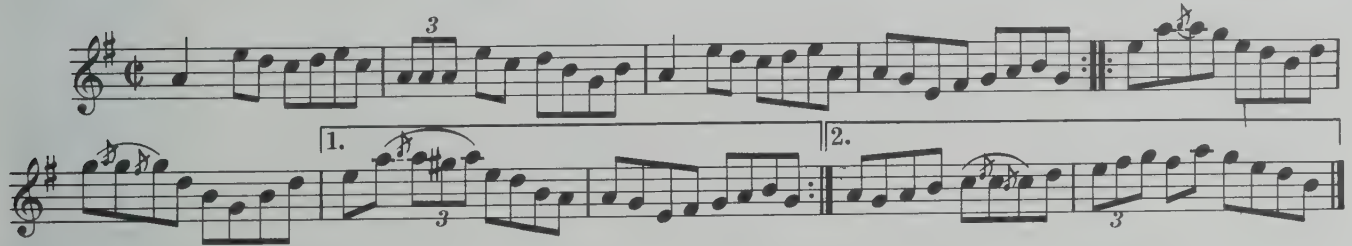
HOW THE MONEY GOES



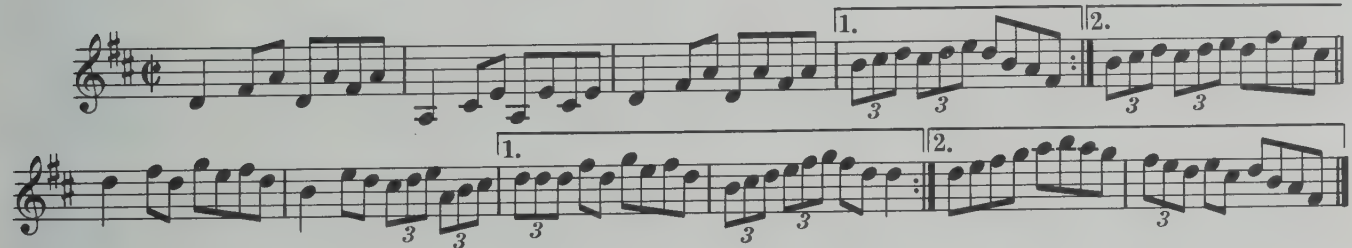
THE SAILOR'S JACKET



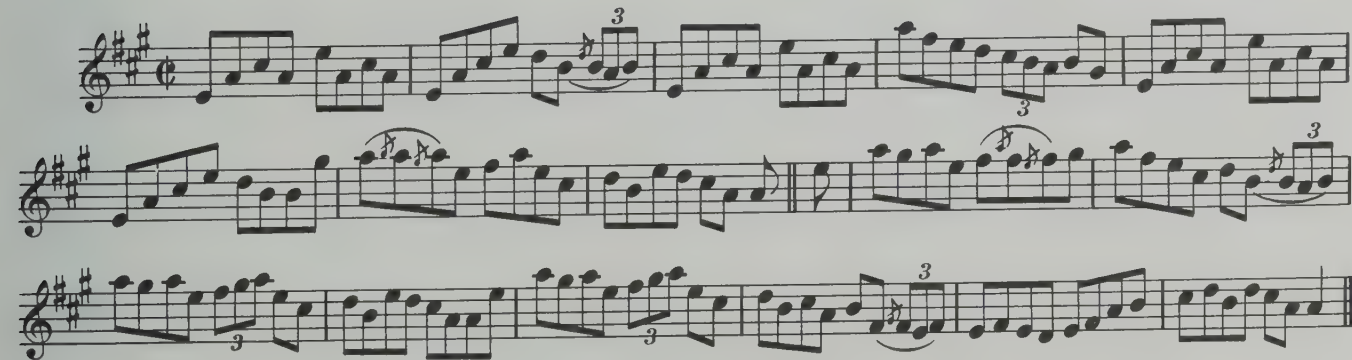
THE IVY LEAF



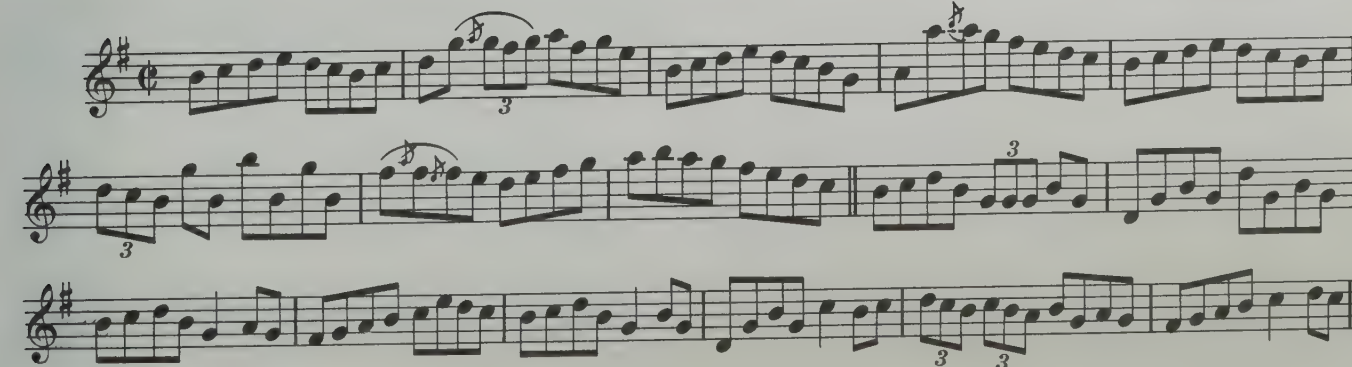
THE GREY DAYLIGHT



AN UGLY CUSTOMER



MISS JOHNSON



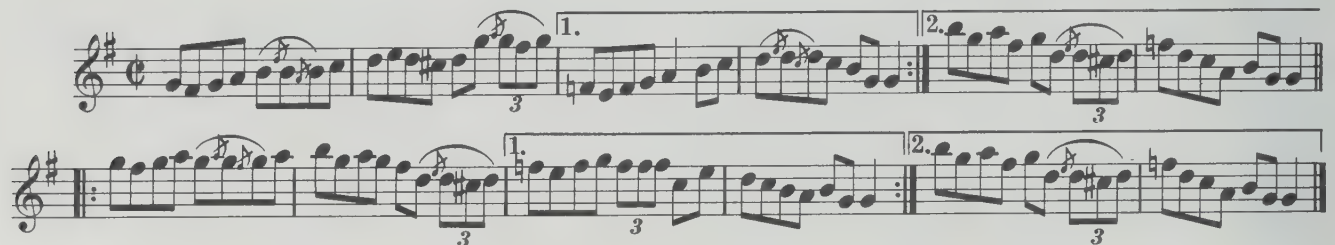
EILEEN CURRAN (THE SAILOR'S RETURN)



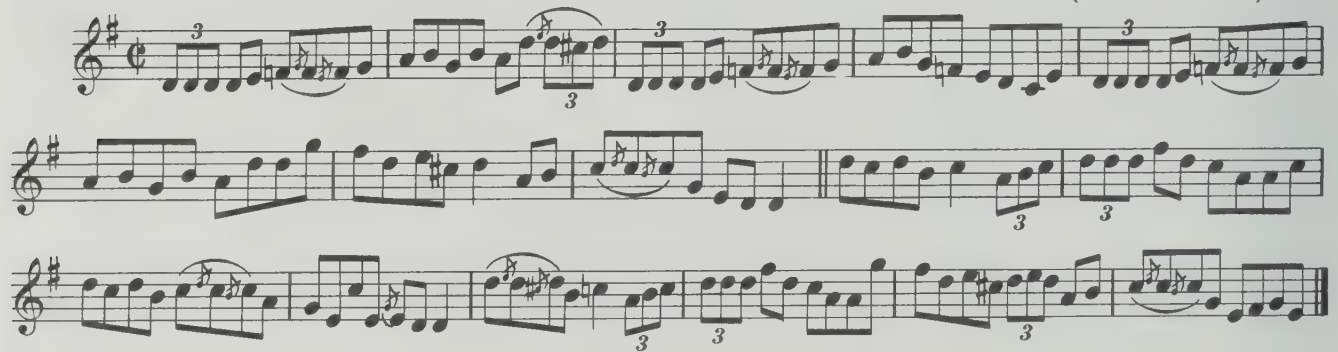
COME TO THE BOTTLEHOUSE



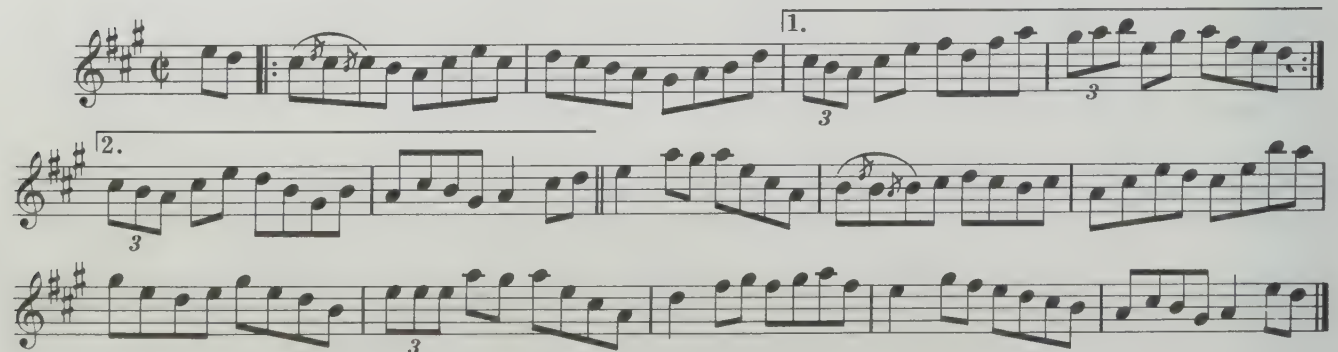
THE MILLS ARE GRINDING



THE MILLS ARE GRINDING (2ND SETTING)



THE SPINNER'S DELIGHT



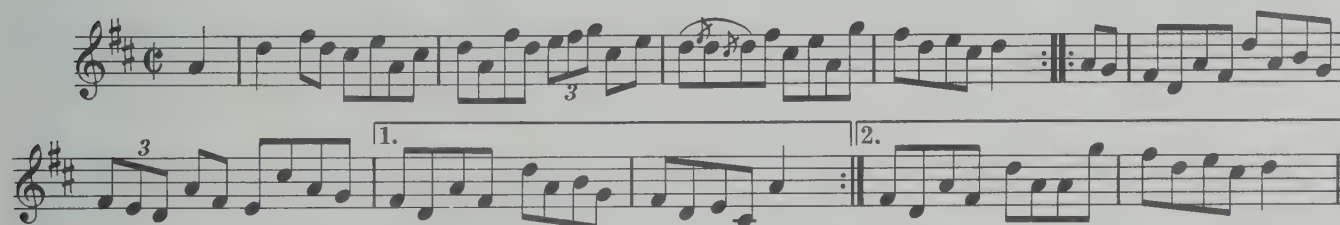
THE MAPLE TREE



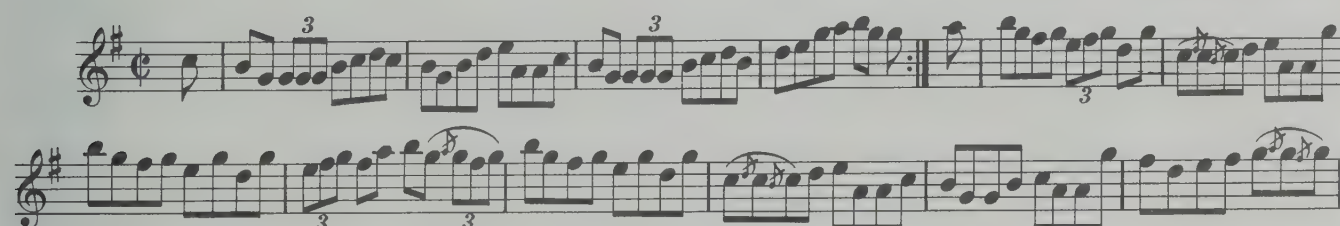
SMASH THE WINDOWS



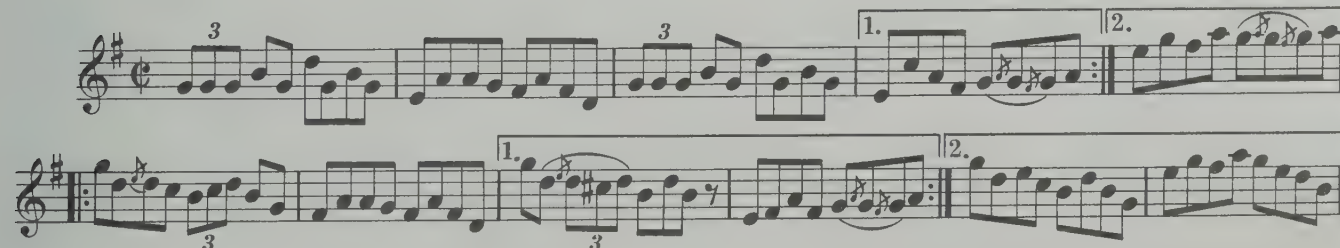
JERRY HAYES



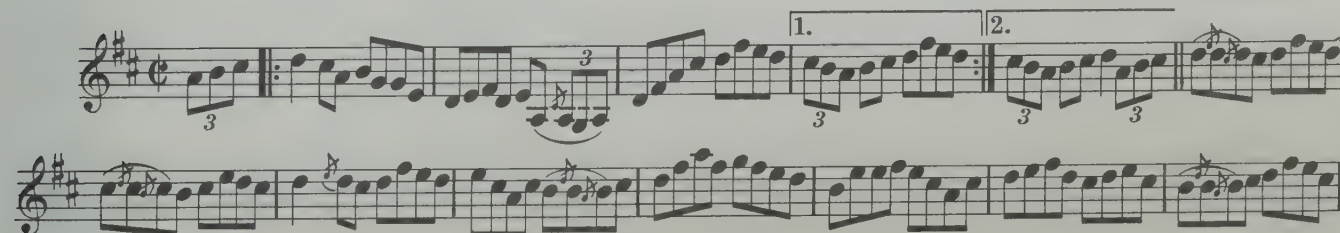
FAREWELL TO IVELEARY



THE BELFAST LASSES



THE LADY BEHIND THE BOAT



TOUCH ME IF YOU DARE

Three staves of music in G major (one sharp) and 2/4 time. The first staff contains a first ending (1.) and a triplet. The second staff contains a second ending (2.) and a triplet. The third staff contains two triplets.

THE FLAX IN BLOOM

Three staves of music in G major (one sharp) and 2/4 time. The first staff contains two triplets. The second staff contains two triplets. The third staff contains three triplets.

THE WEXFORD LASSES

Two staves of music in G major (one sharp) and 2/4 time. The first staff contains a first ending (1.), a triplet, and a second ending (2.). The second staff contains a triplet, a first ending (1.), and a second ending (2.).

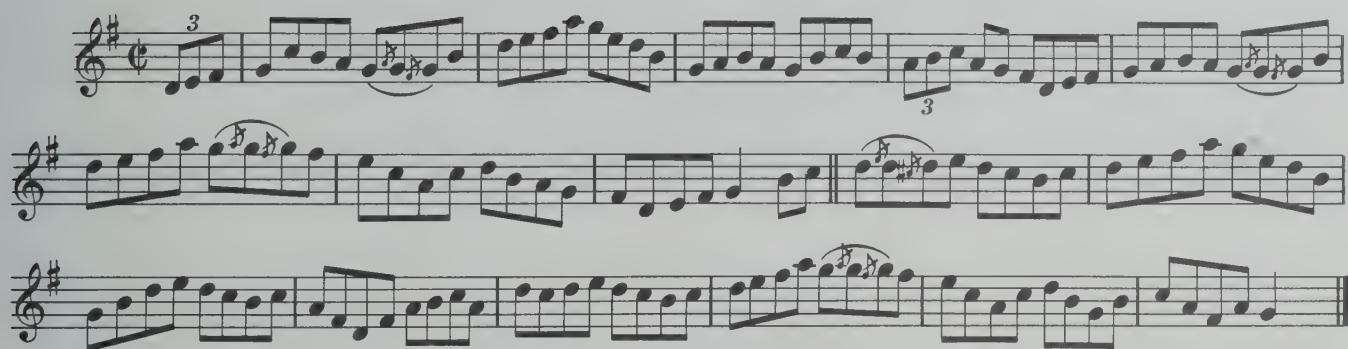
PICK YOUR PARTNER

Two staves of music in G major (one sharp) and 2/4 time. The first staff contains a triplet, a first ending (1.), and a second ending (2.). The second staff contains a triplet, a first ending (1.), and a second ending (2.).

THE SLIGO LASSES

Two staves of music in G major (one sharp) and 2/4 time. The first staff contains a triplet, a first ending (1.), and a second ending (2.). The second staff contains a triplet, a first ending (1.), and a second ending (2.).

THE GREY BEARD



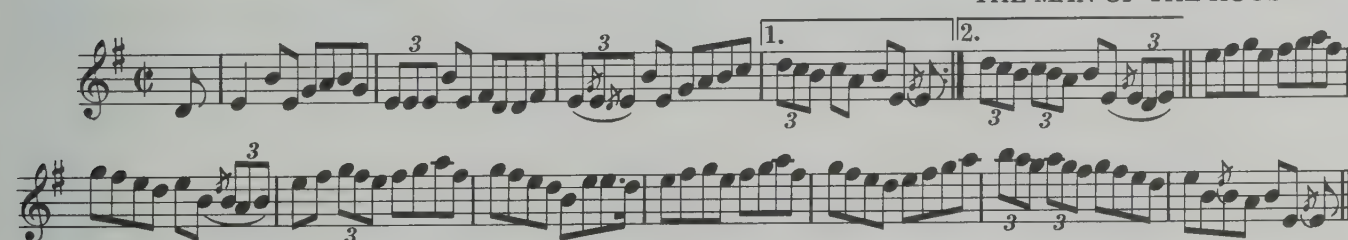
NELLIE O'DONOVAN



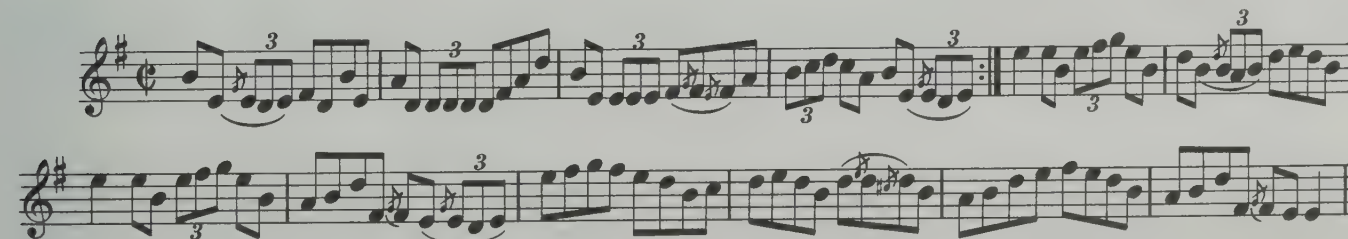
ROBIN REDBREAST



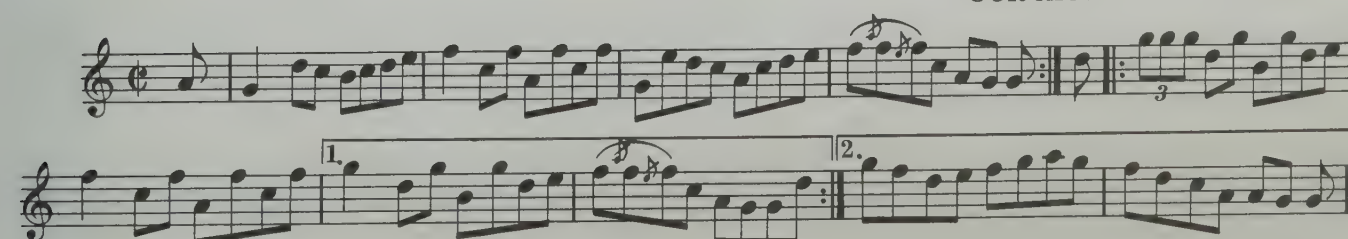
THE MAN OF THE HOUSE



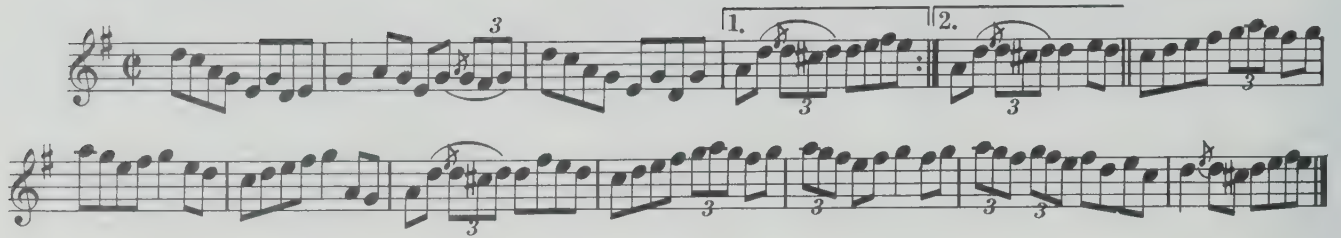
THE PRETTY BLUE SEAGULL



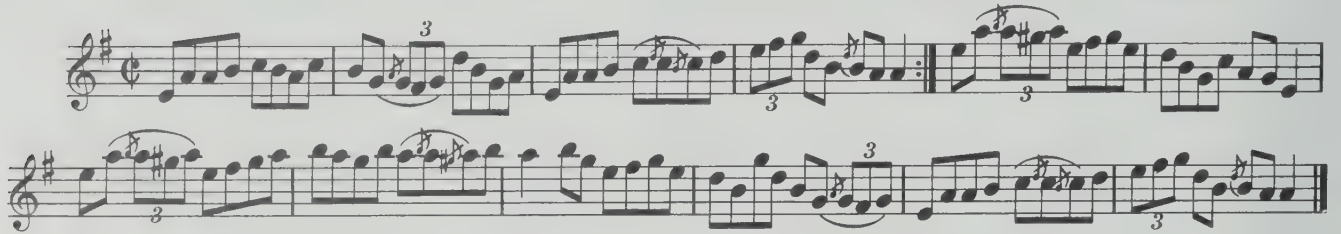
OUR HIGHLAND COUSINS



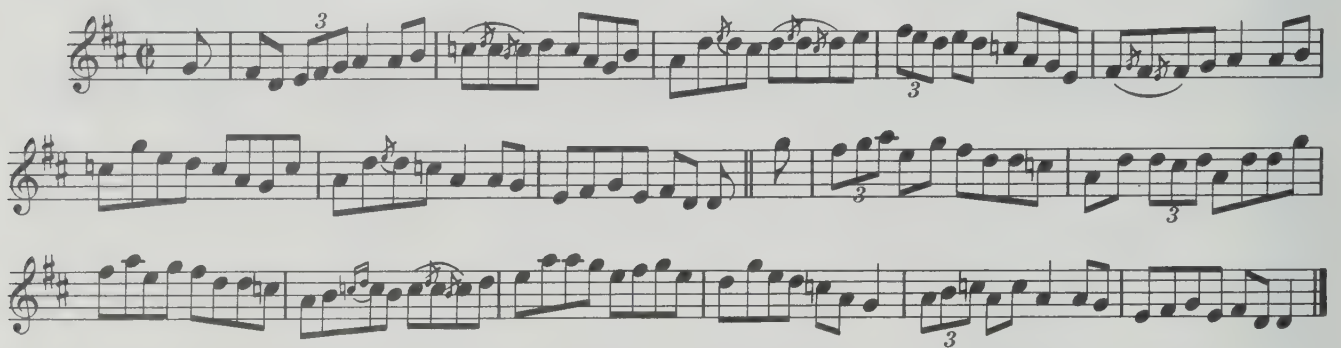
JULIA DELANEY



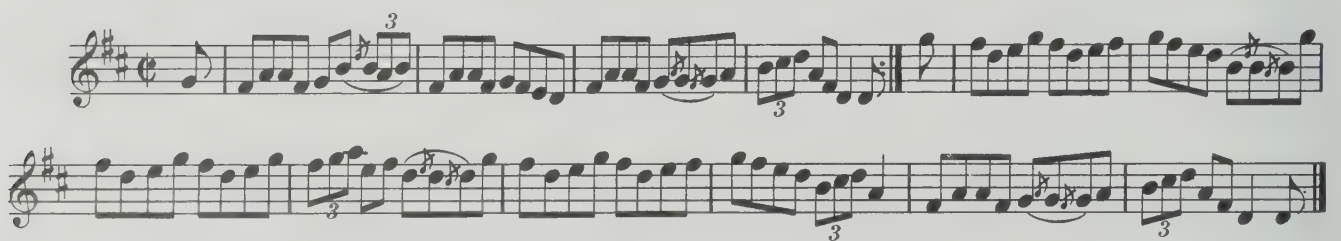
THE HIGHWAY TO LIMERICK



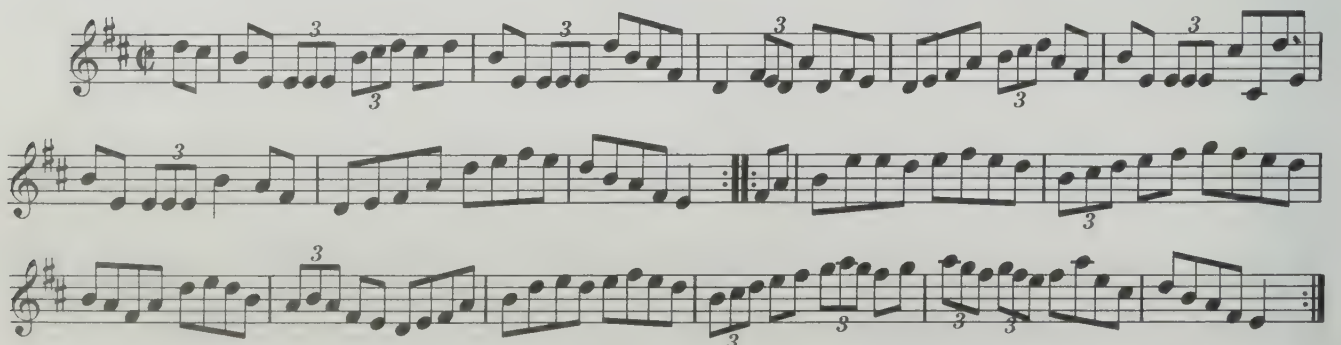
THE COLLIER'S REEL



THE MAID THAT DARE NOT TELL



THE PIGEON ON THE GATE



MISS PATTERSON (SHARK'S FAVORITE)

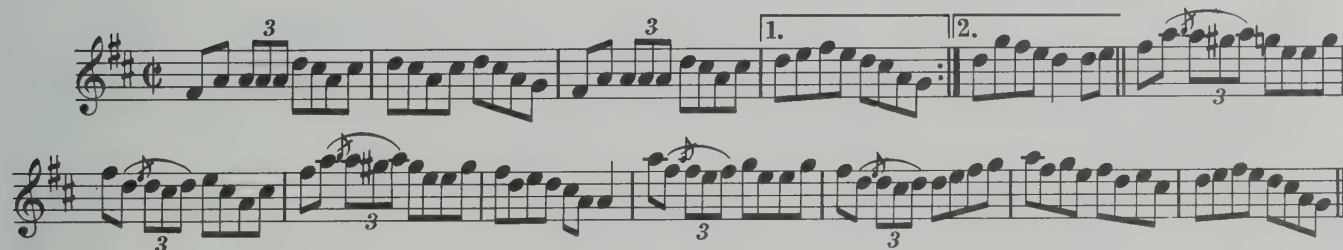


LORD MACDONALD'S

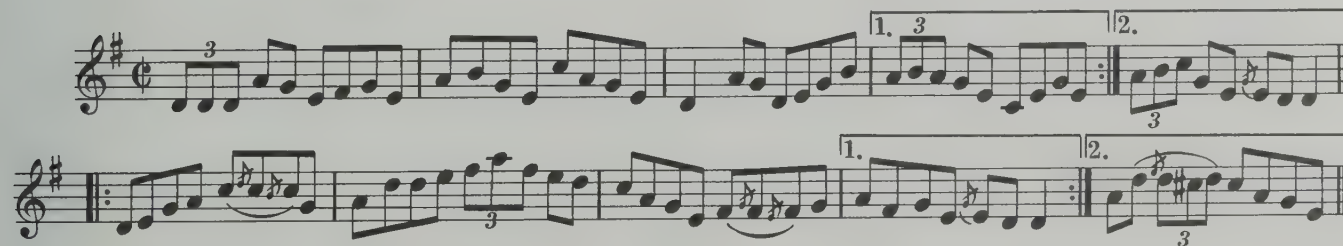


D.S.

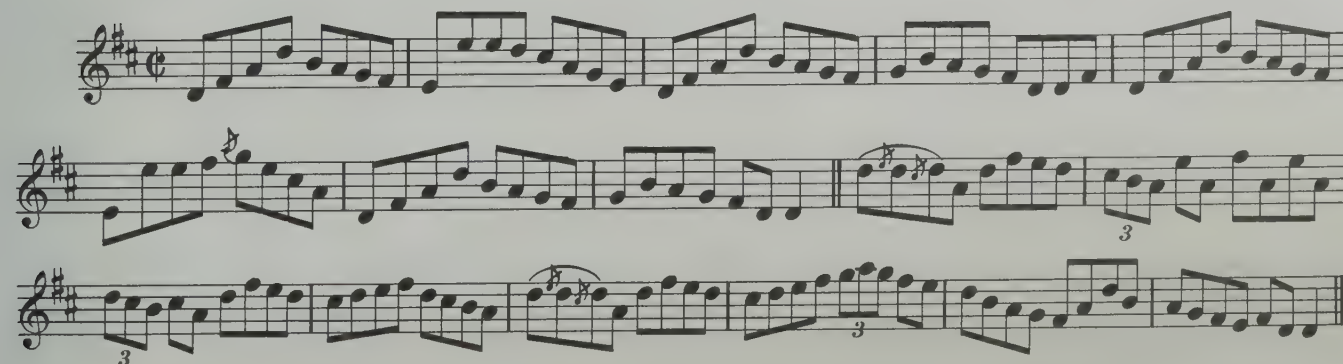
CASTLE ISLAND



THE MAIDS OF MITCHELLSTOWN



LADY FORBES



MOLLY WHAT AILS YOU?



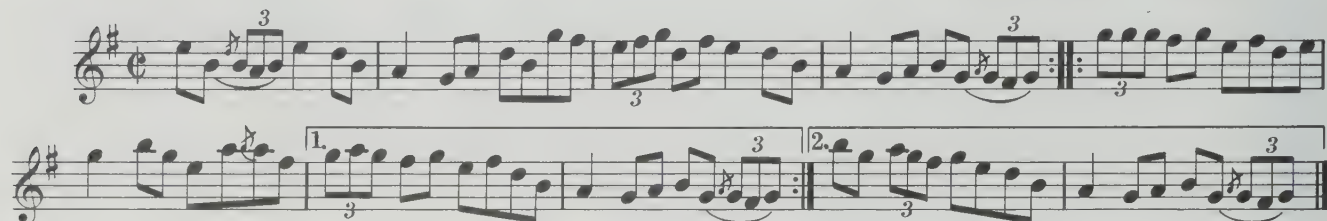
O'REILLY'S FANCY



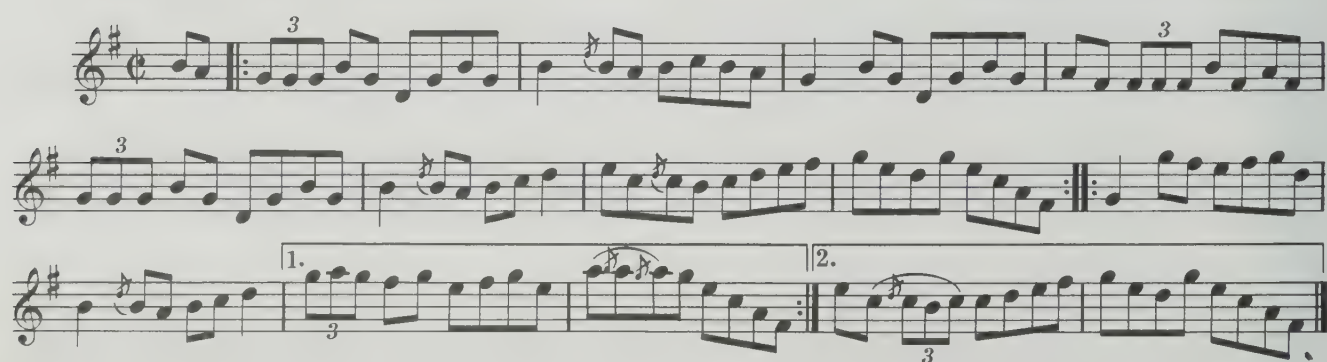
TADY'S WATTLE



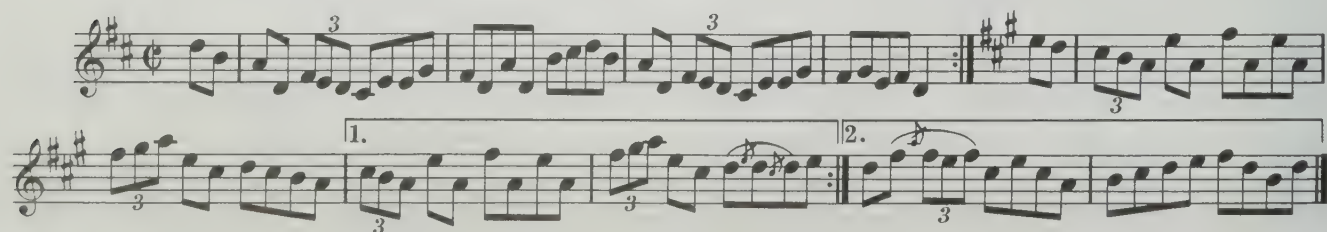
OLD MAIDS OF GALWAY



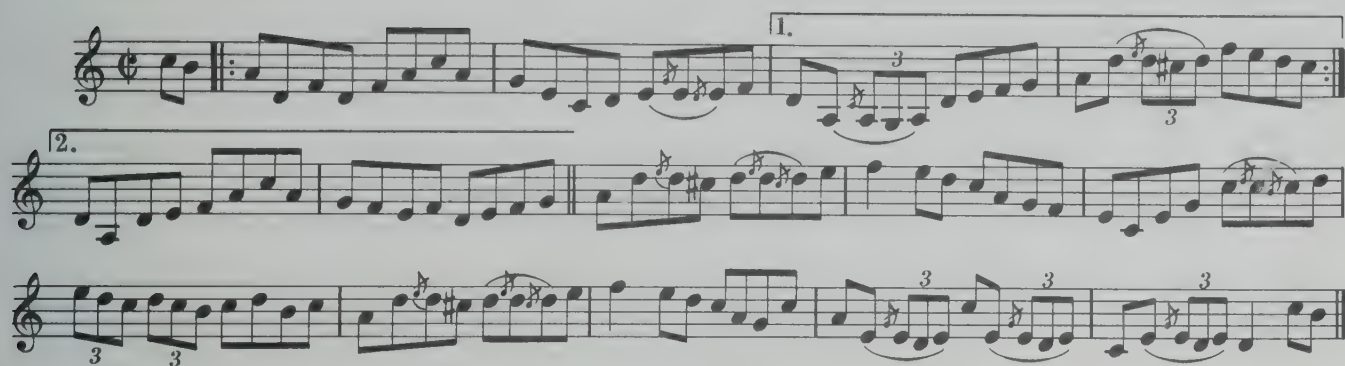
MISS McLEOD'S REEL



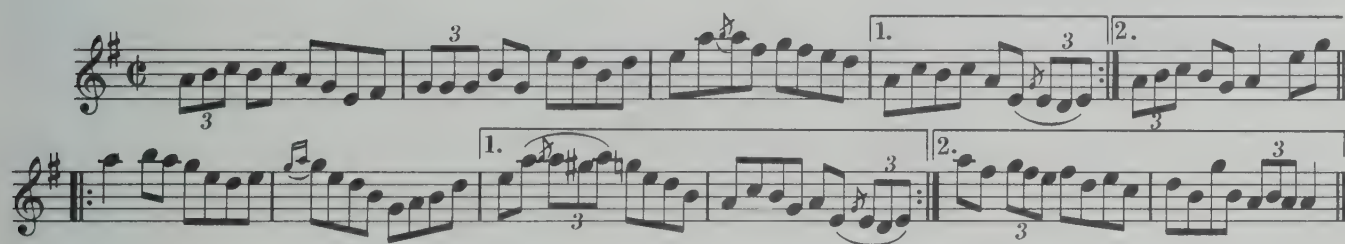
PUSH ABOUT THE JORUM



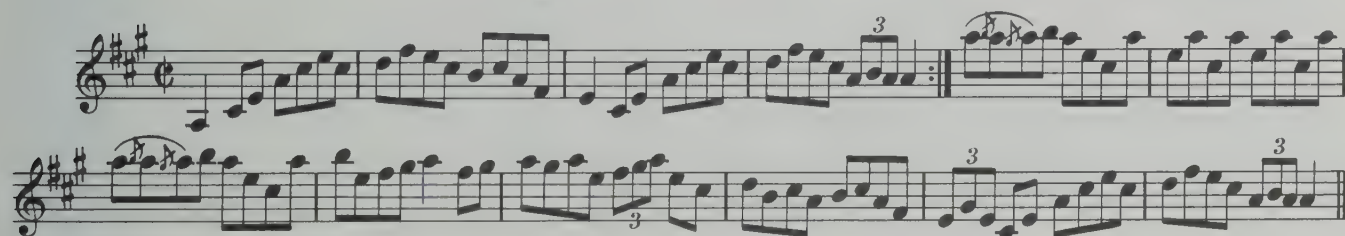
SGT. EARLY'S DREAM



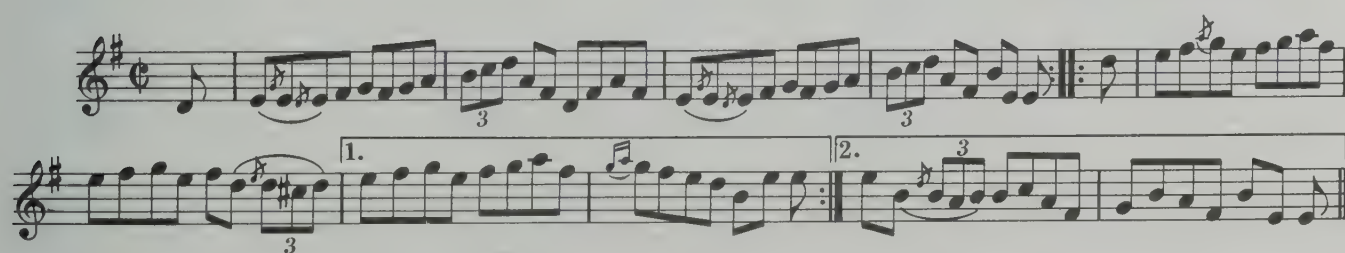
MAURICE CASEY'S FANCY



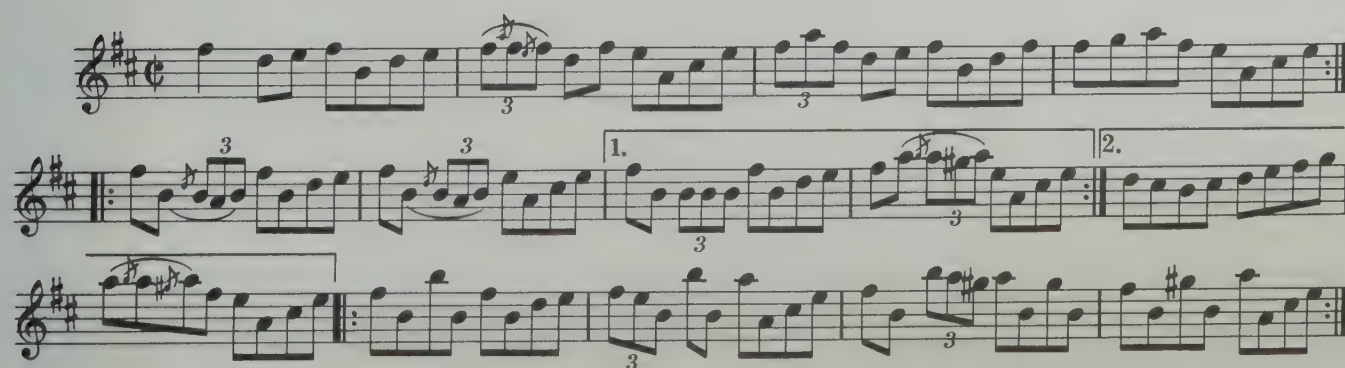
YOUNG ARTHUR DALY



CONSIDINE'S GROVE



SLEEPY MAGGIE



DROWSY MAGGIE



THE PLAID MANTLE



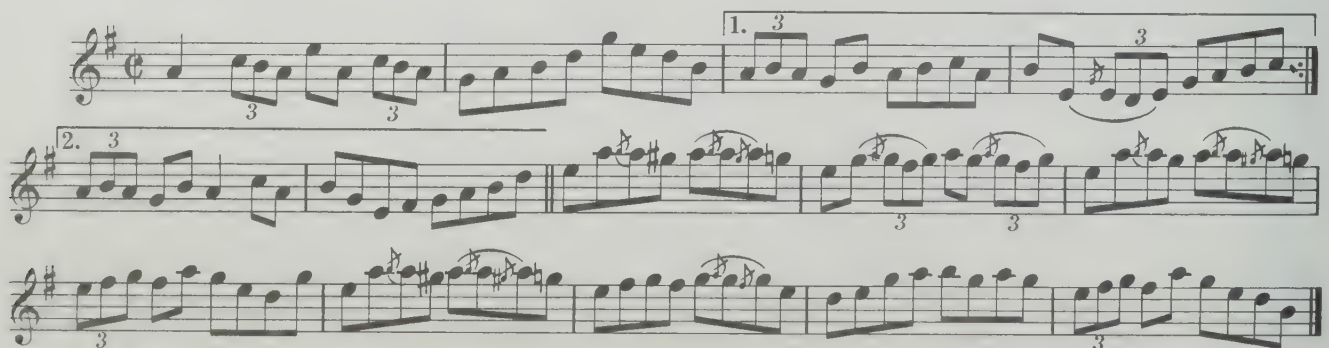
THE HUMORS OF BALLINACARRIG



THE HARVEST FIELD



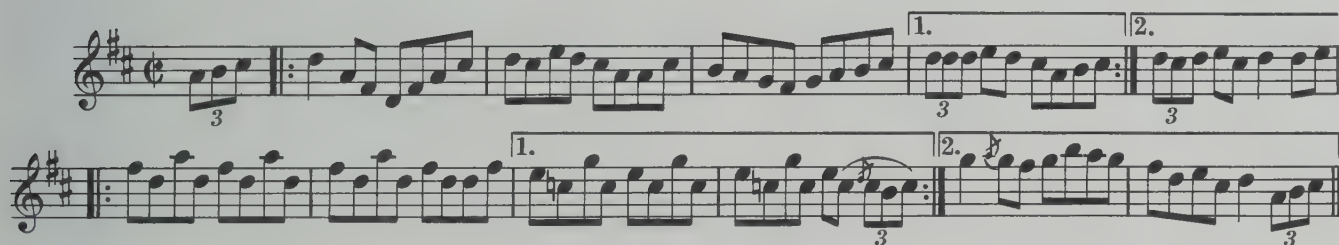
THE GREEN GROVES OF ERIN



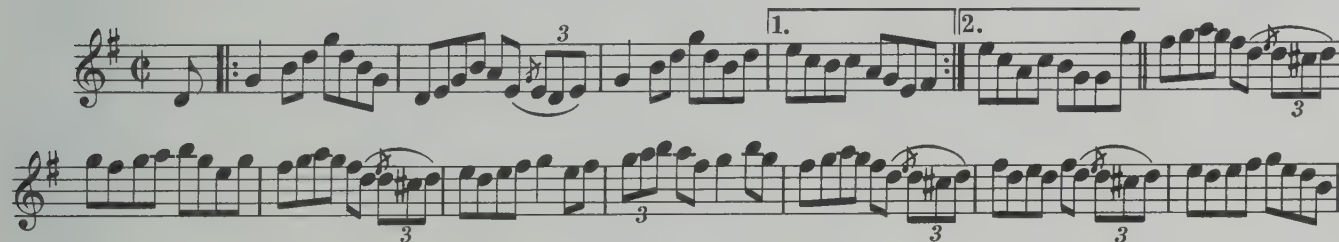
THE SCOLDING WIFE



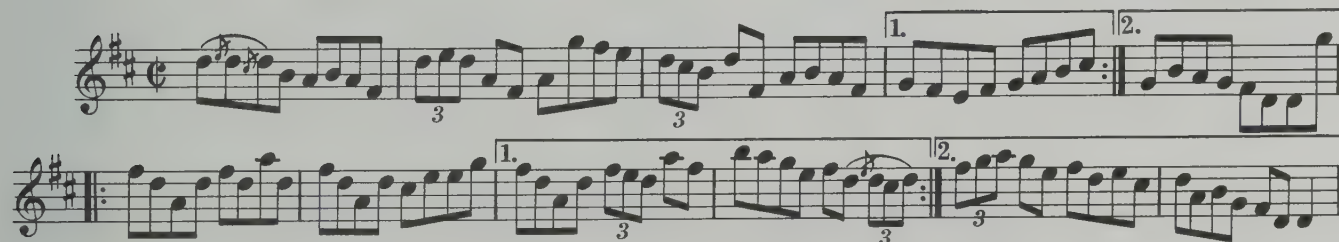
THE MOONCOIN REEL



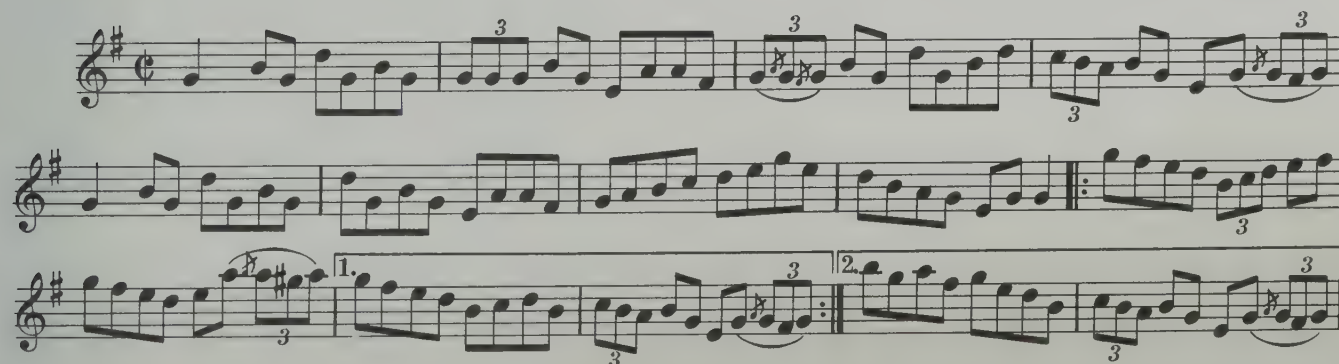
KISS ME KATE



FIVE MILES AWAY



THE DRUMMOND LASSES



LORD GORDON'S REEL

1. 2.

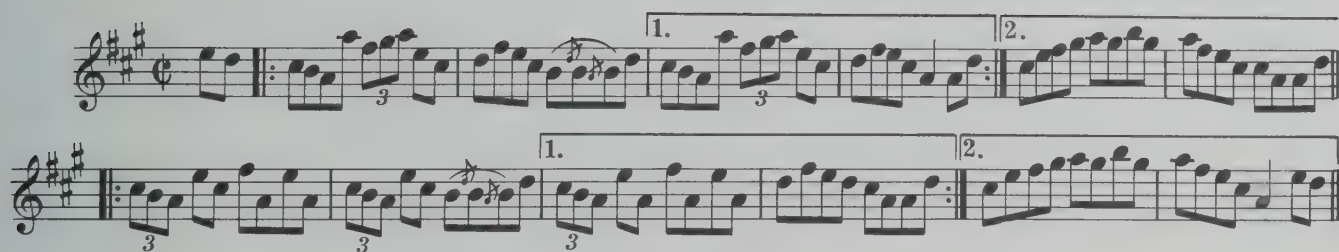
WITHIN A MILE OF CLONBUR

1. 2.

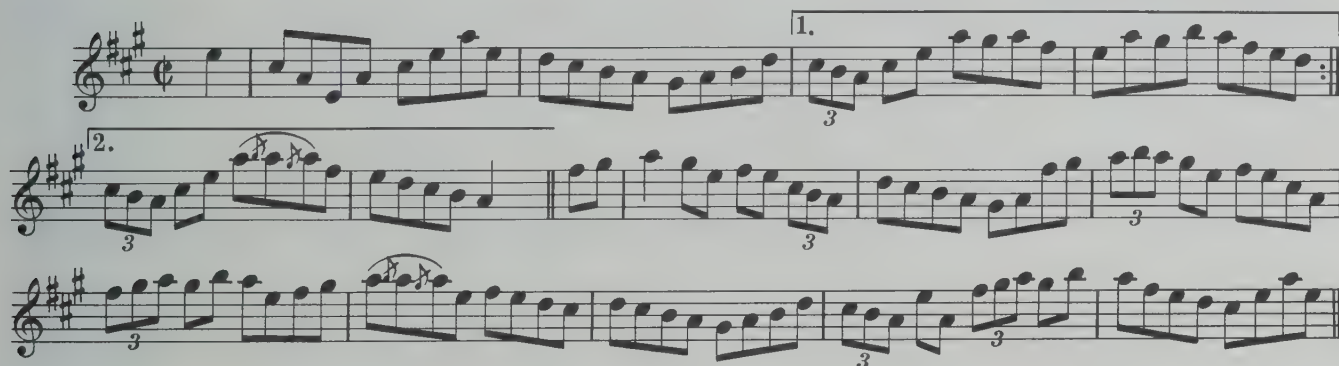
JOHNNY HAS GONE TO FRANCE

1. 2.

THE BONNIE BOY



DOOLEY'S FANCY



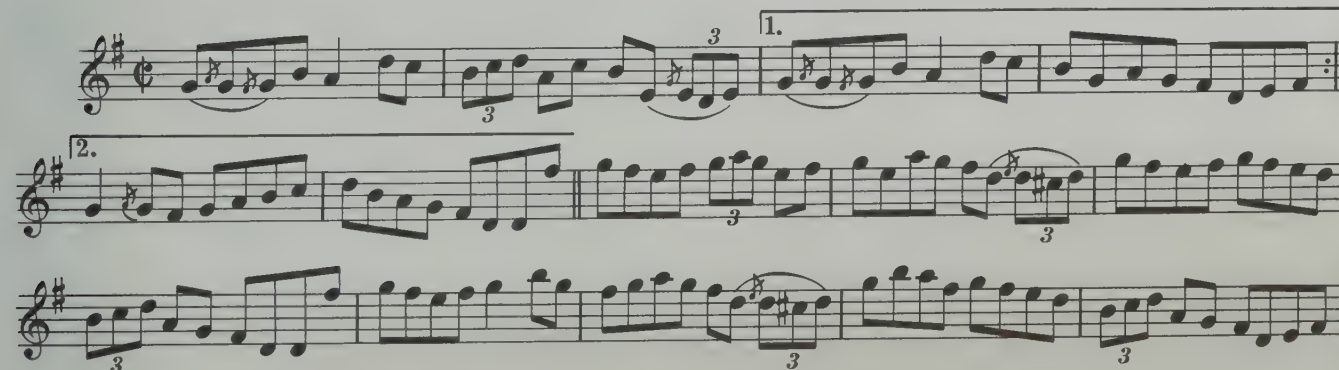
THE SECOND WEDDING



THE OLD SCHOOLMASTER



AROUND THE WORLD FOR SPORT



THE BASHFUL BACHELOR

First system: Treble clef, key of D major (two sharps), common time. The melody consists of eighth and sixteenth notes. It features a first ending bracketed over the final two measures, which end with a repeat sign. A triplet of eighth notes is marked with a '3' below it.

Second system: Continuation of the melody. It includes a second ending bracketed over the final two measures, which also end with a repeat sign. A triplet of eighth notes is marked with a '3' below it.

Third system: Continuation of the melody. It includes a triplet of eighth notes marked with a '3' below it.

JIMMY'S RETURN

First system: Treble clef, key of D major (two sharps), common time. The melody starts with a repeat sign. It features a first ending bracketed over the final two measures, which end with a repeat sign. A triplet of eighth notes is marked with a '3' below it.

Second system: Continuation of the melody. It includes a first ending bracketed over the final two measures, which end with a repeat sign. A triplet of eighth notes is marked with a '3' below it.

Third system: Continuation of the melody. It includes a triplet of eighth notes marked with a '3' below it.

MICKEY BY THE FIRESIDE

First system: Treble clef, key of D major (two sharps), common time. The melody starts with a repeat sign. It features a first ending bracketed over the final two measures, which end with a repeat sign. A triplet of eighth notes is marked with a '3' below it.

Second system: Continuation of the melody. It includes a triplet of eighth notes marked with a '3' below it.

Third system: Continuation of the melody. It includes a triplet of eighth notes marked with a '3' below it.

THE SAILOR'S CRAVAT

First system: Treble clef, key of D major (two sharps), common time. The melody consists of eighth and sixteenth notes. It features a first ending bracketed over the final two measures, which end with a repeat sign. A triplet of eighth notes is marked with a '3' below it.

Second system: Continuation of the melody. It includes a first ending bracketed over the final two measures, which end with a repeat sign. A triplet of eighth notes is marked with a '3' below it.

Third system: Continuation of the melody. It includes a triplet of eighth notes marked with a '3' below it.

THE KERRY HUNTSMAN

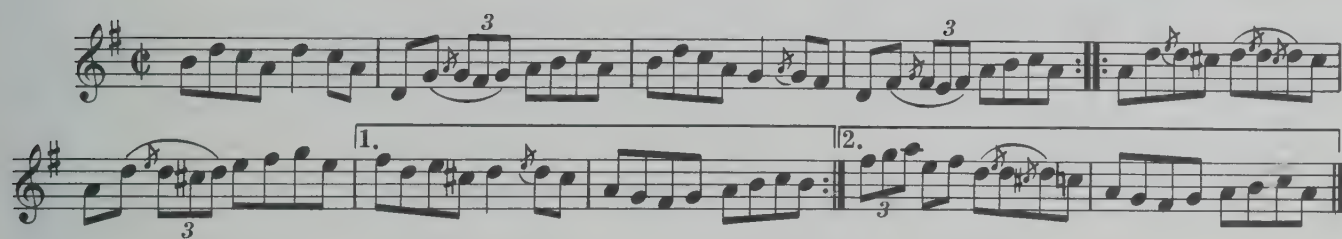
First system: Treble clef, key of D major (two sharps), common time. The melody consists of eighth and sixteenth notes. It features a first ending bracketed over the final two measures, which end with a repeat sign. A triplet of eighth notes is marked with a '3' below it.

Second system: Continuation of the melody. It includes a first ending bracketed over the final two measures, which end with a repeat sign. A triplet of eighth notes is marked with a '3' below it.

Third system: Continuation of the melody. It includes a triplet of eighth notes marked with a '3' below it.

Fourth system: Continuation of the melody. It includes a triplet of eighth notes marked with a '3' below it.

COMING OVER THE HILLS



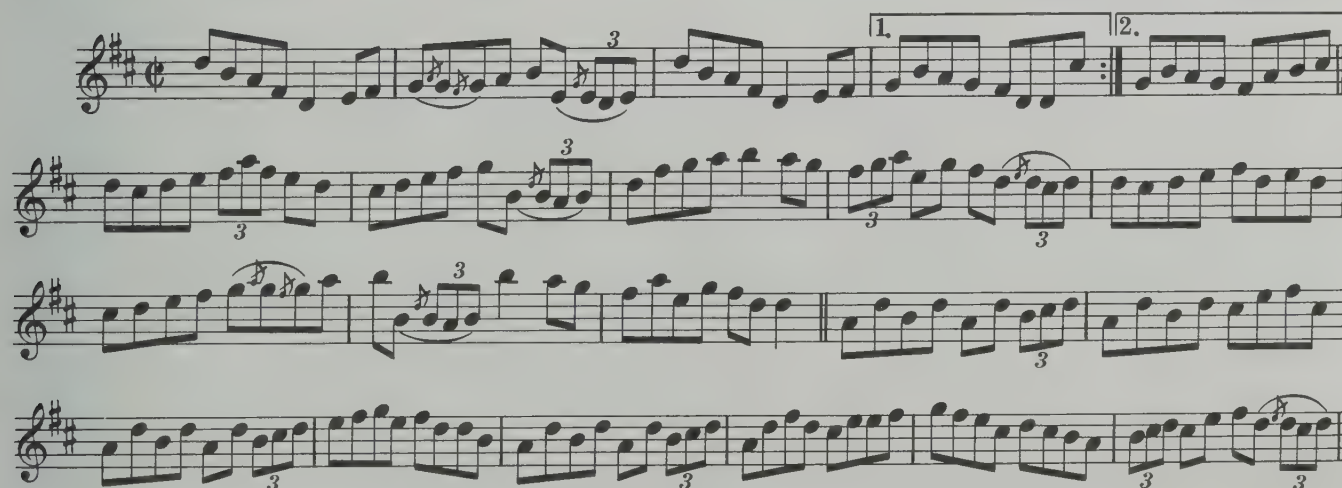
THE REEL OF BOGIE



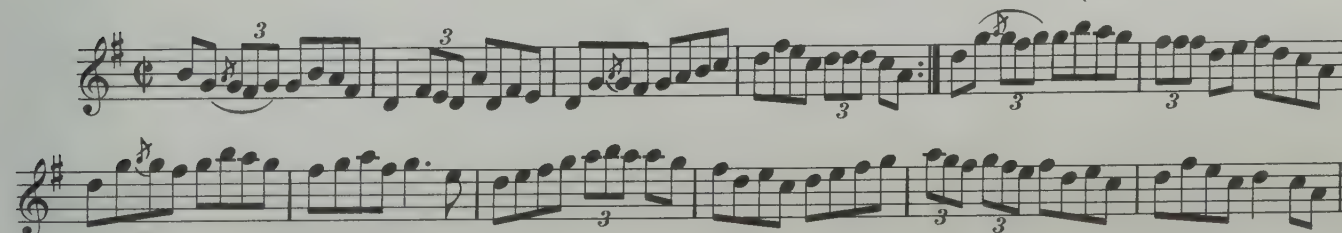
THE ROVING BACHELOR



THE LIMERICK LASSES



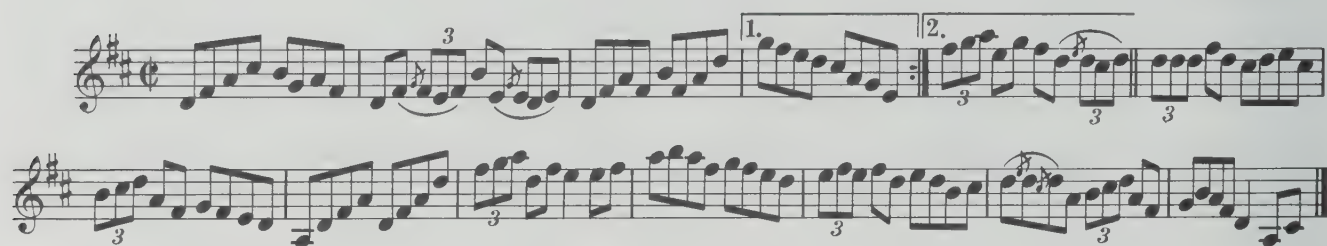
THE MOVING BOGS (MISS WALLACE)



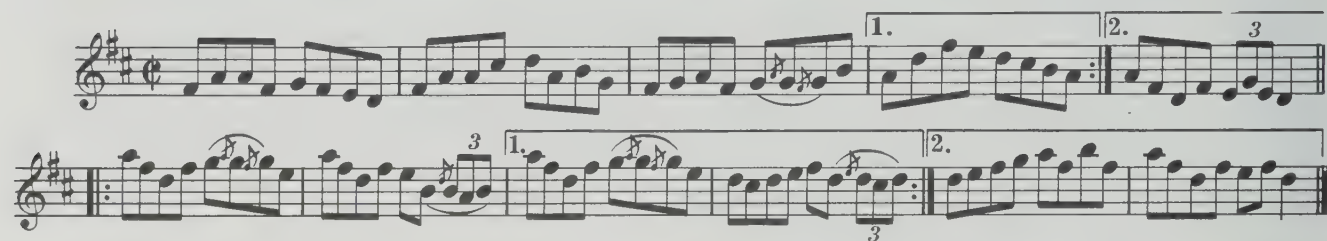
NORA O'NEILL



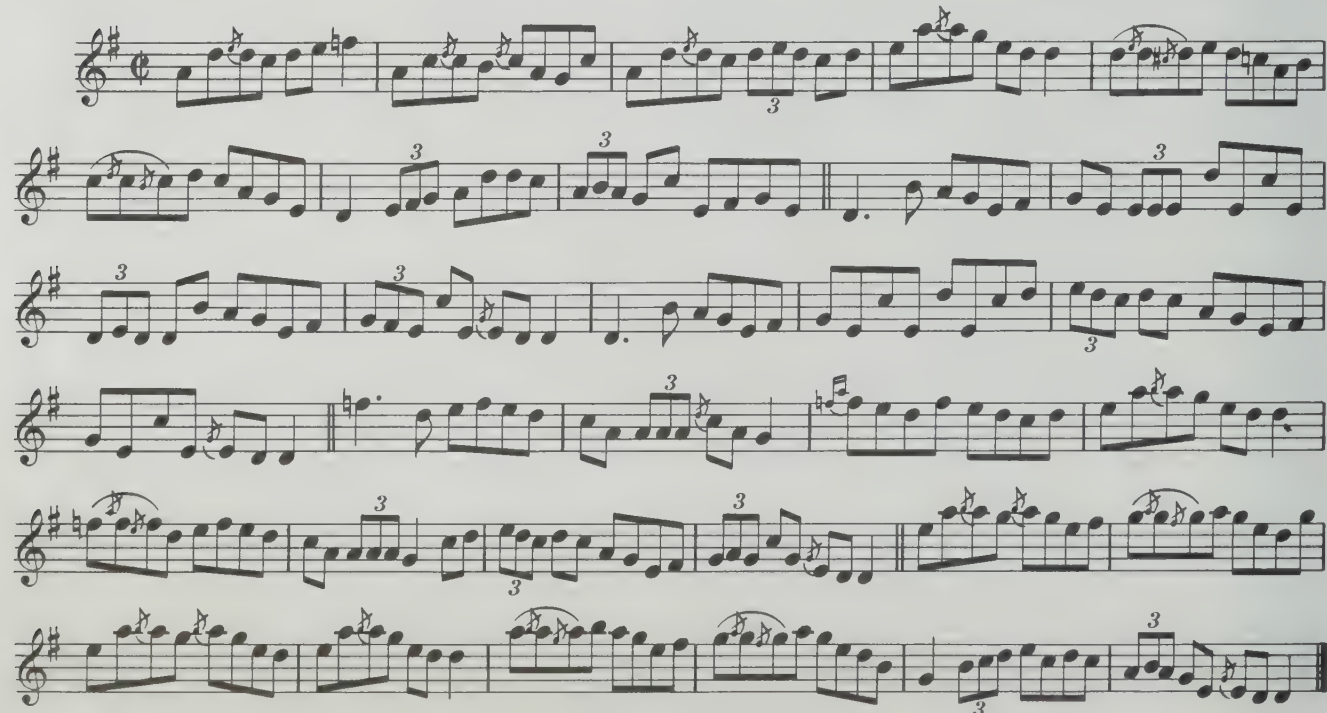
EARLY RISING



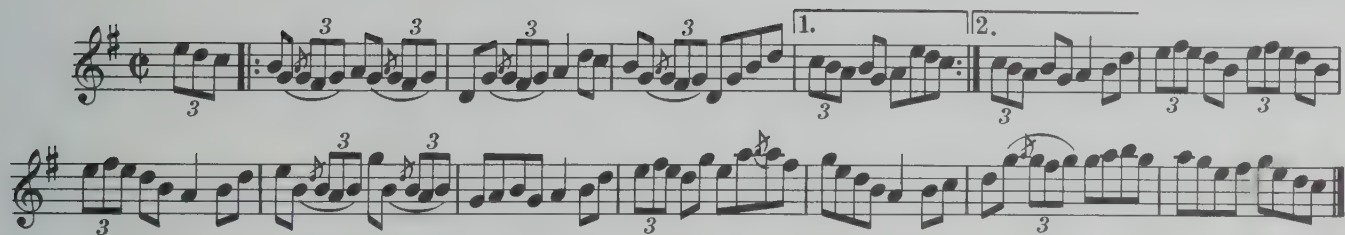
THE HORNLESS COW



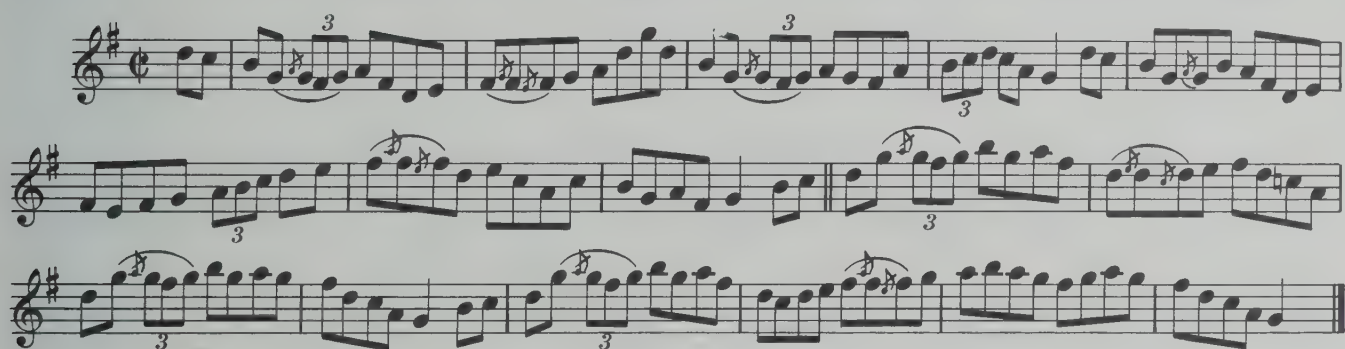
JENNY'S WELCOME TO CHARLEY



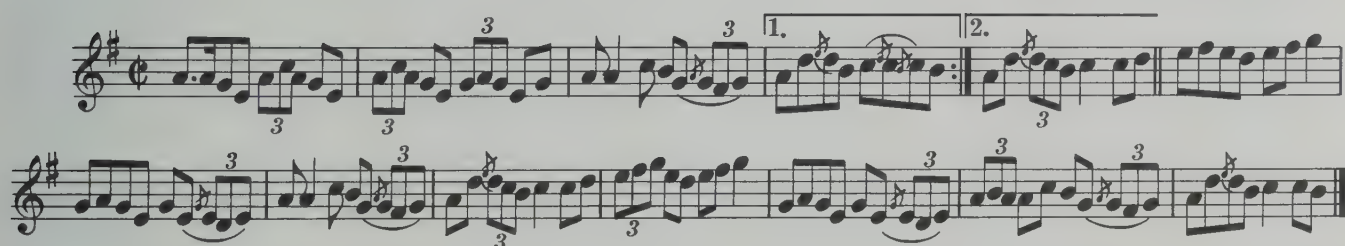
LIMESTONE ROCK (TIT FOR TAT)



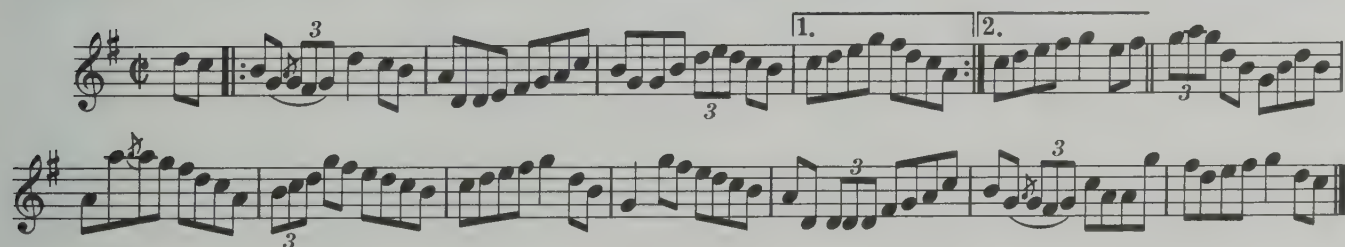
THE LIGHTNING FLASH



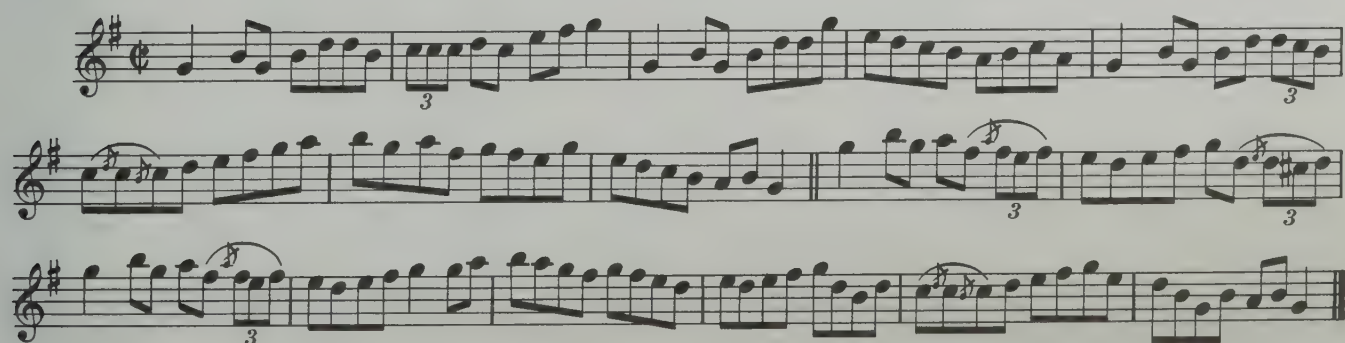
THE JOLLY WEAVER



THE LADIES OF LEINSTER



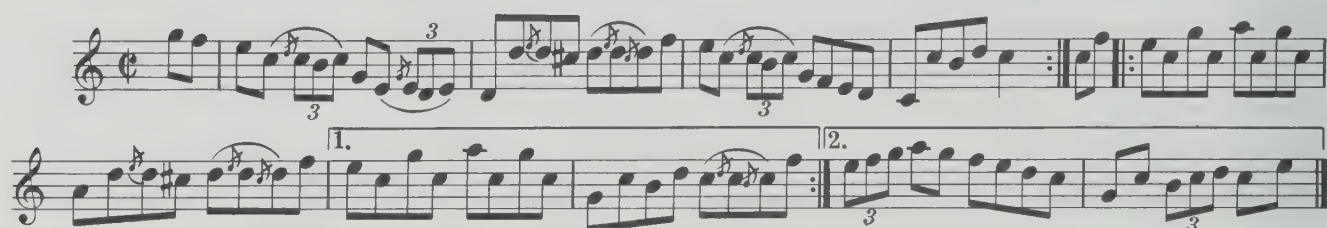
COMELY JANE DOWNING



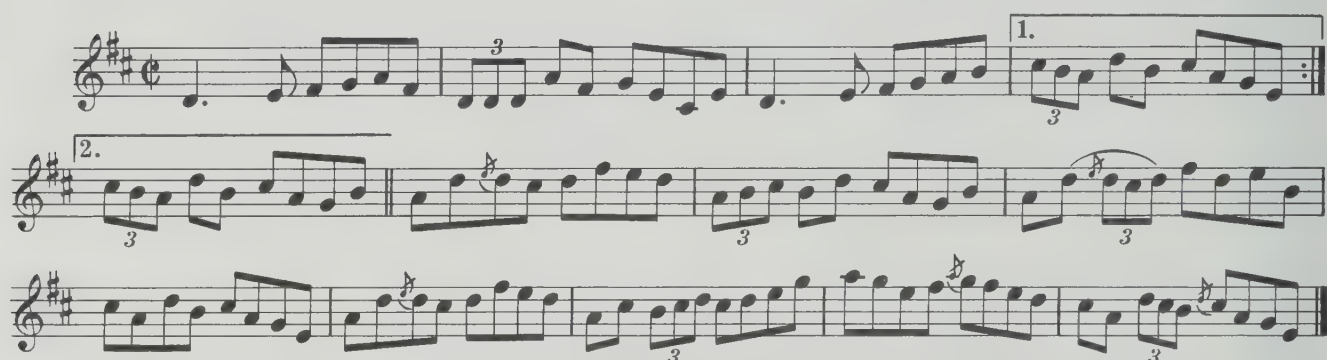
THE MAID AT THE CHURN



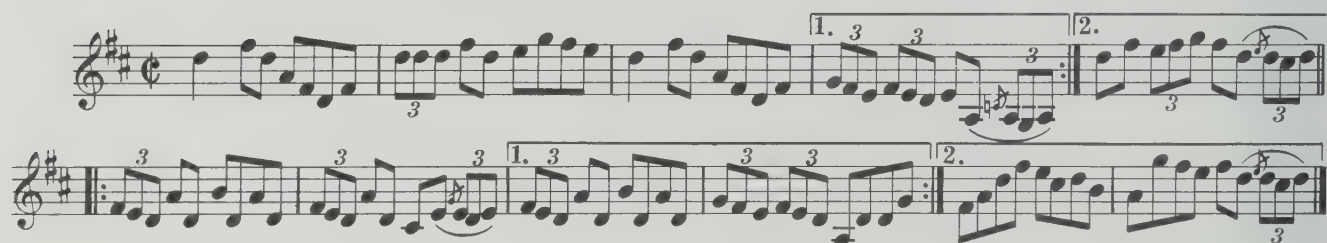
A MOONLIGHT RAMBLE



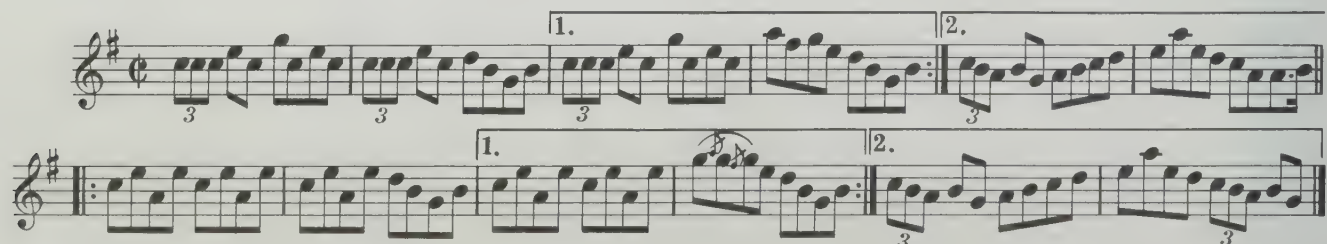
GIRLS WILL YOU TAKE HIM?



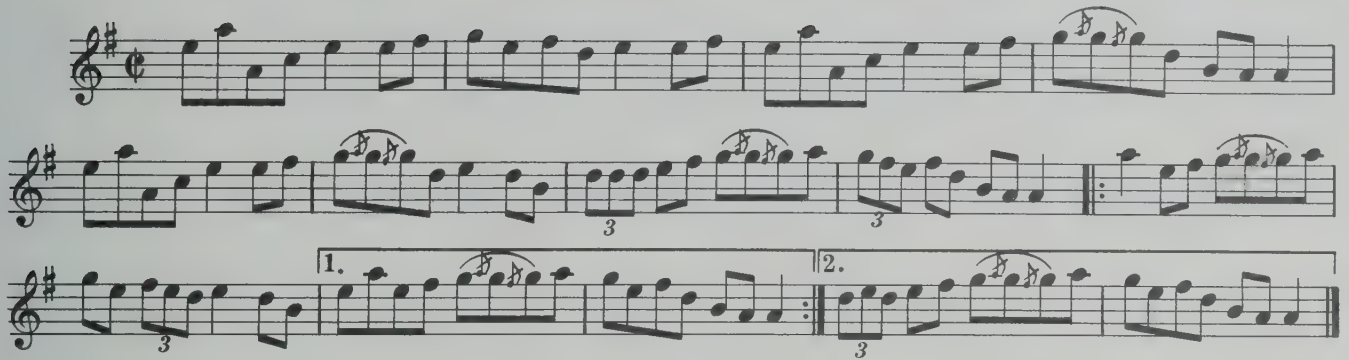
BILL CLANCY'S DELIGHT



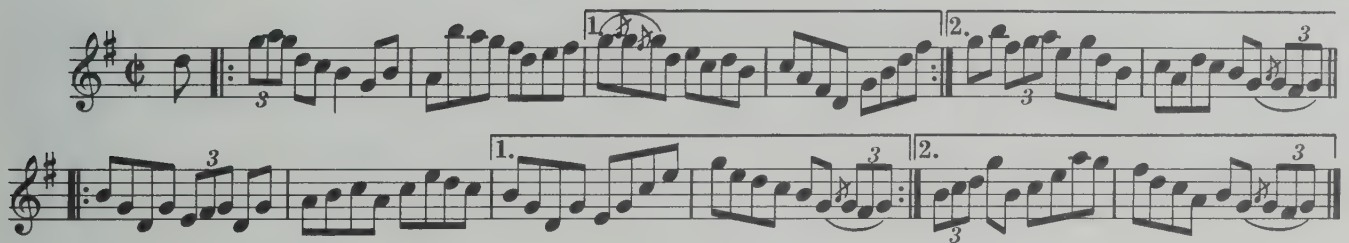
THE JOLLY SEVEN



DANDY DENNY CRONIN



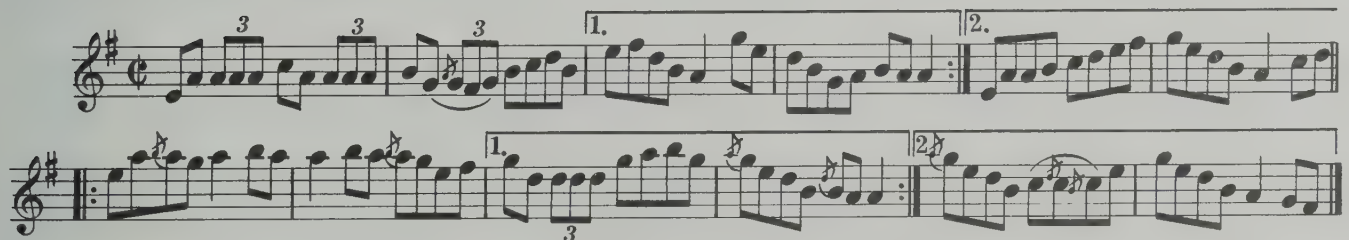
MOLLY MALONE



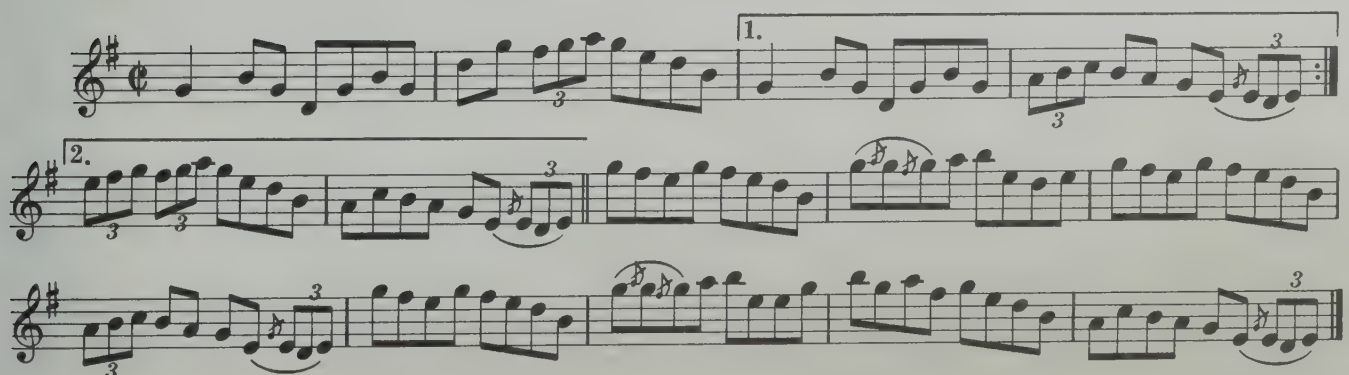
THE SKIBBEREEN LASSES



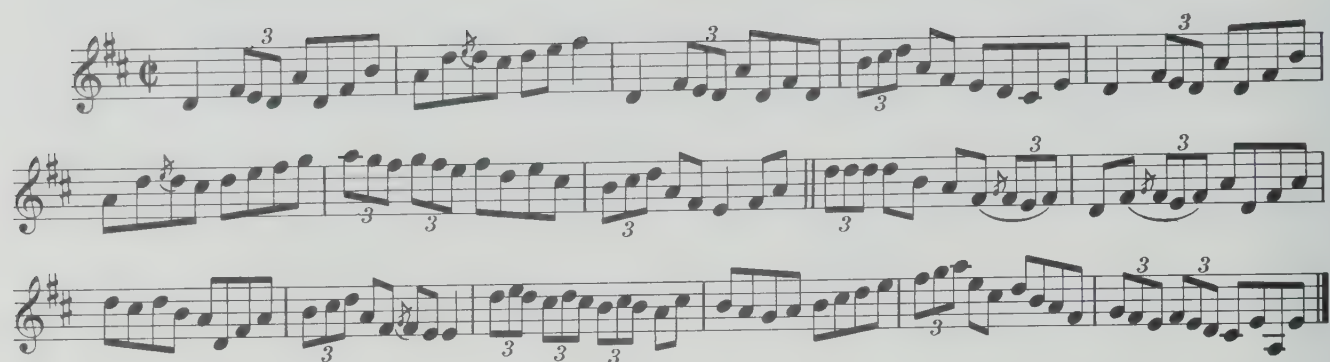
THE HUMORS OF SCHULL



AFTER THE SUN GOES DOWN



FAREWELL TO ERIN



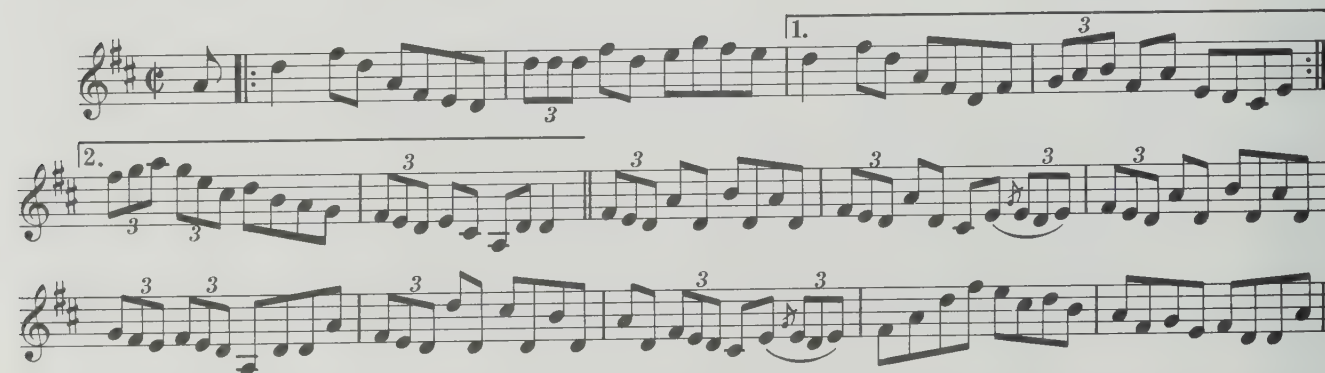
ON THE RIVER BANK



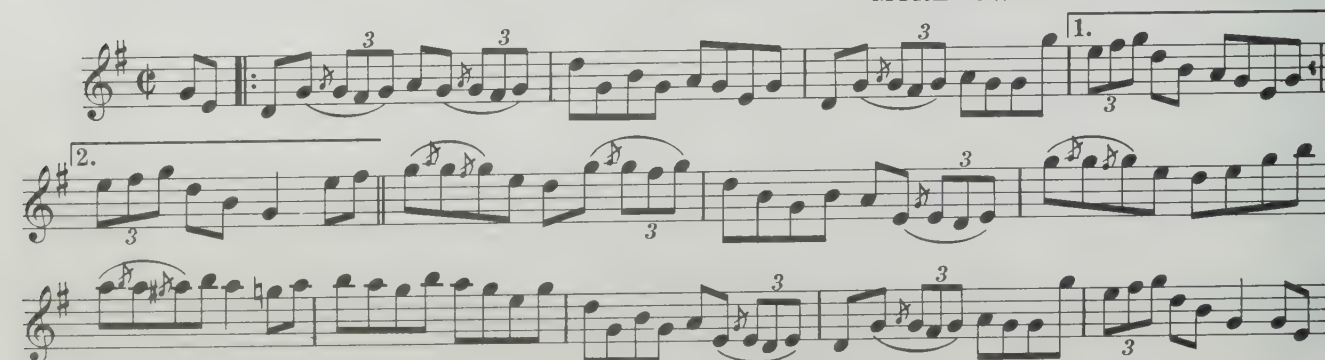
FAIRHAIRD MARY



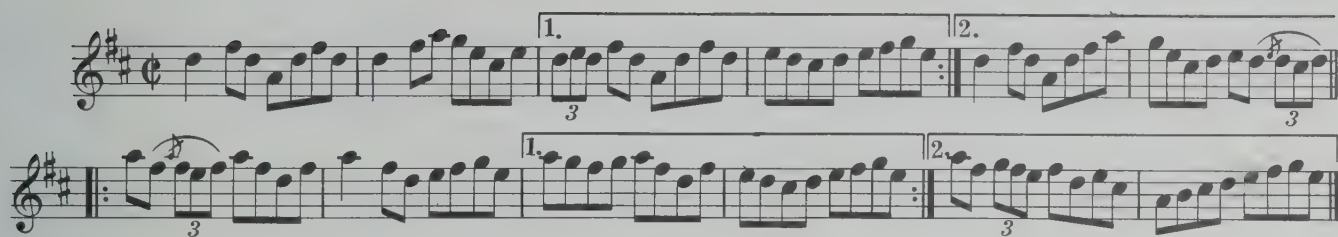
PRETTY PEGGY



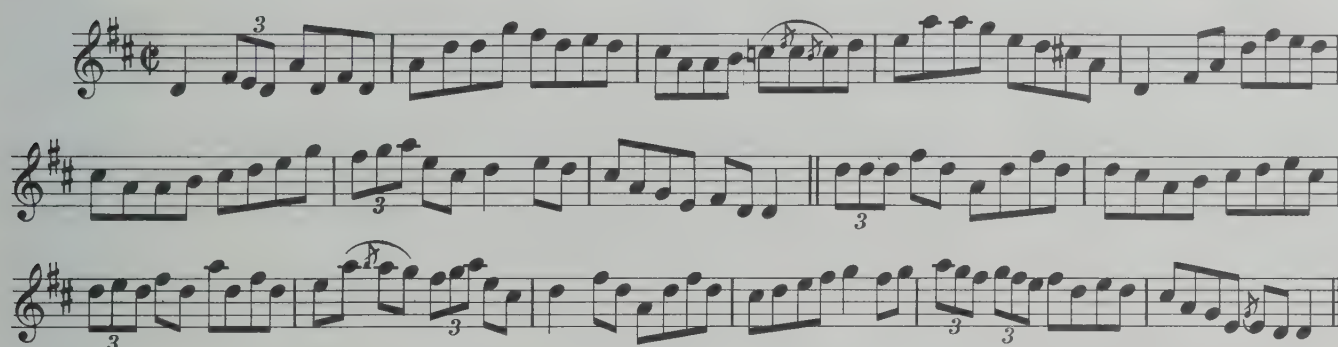
MORE POWER TO YOUR ELBOW



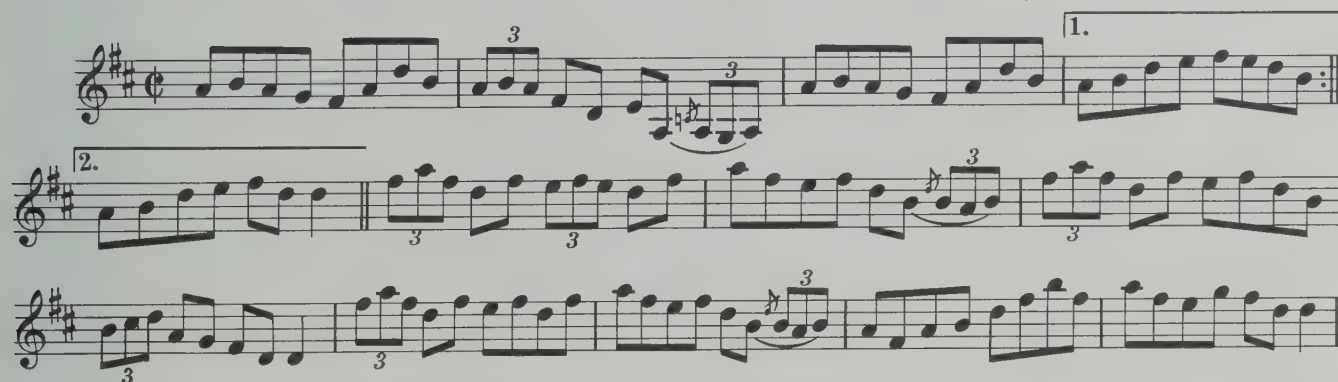
GREEN GARTERS



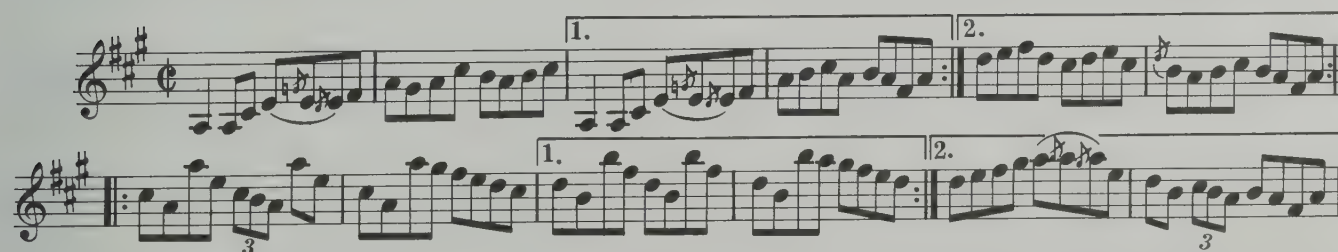
JENNY'S WEDDING



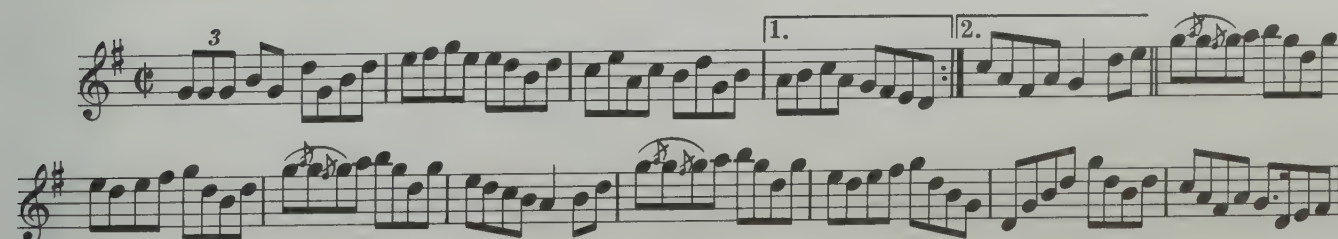
THE ENCHANTED LADY (MAID OF ATHLONE)



KEEPER HILL



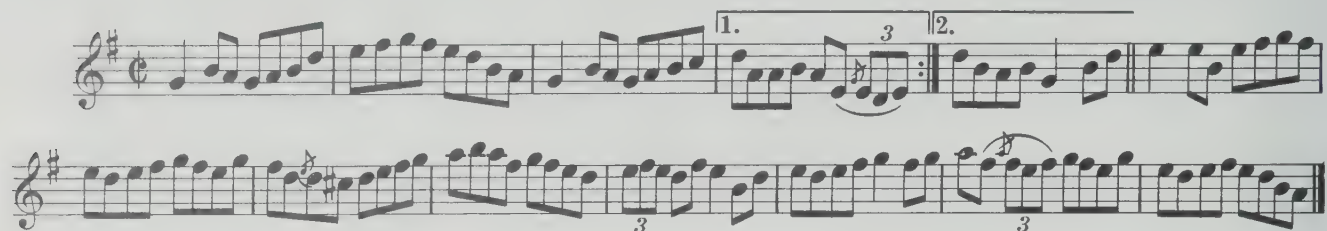
FAIR AND FORTY



THE BUTCHER'S APRON



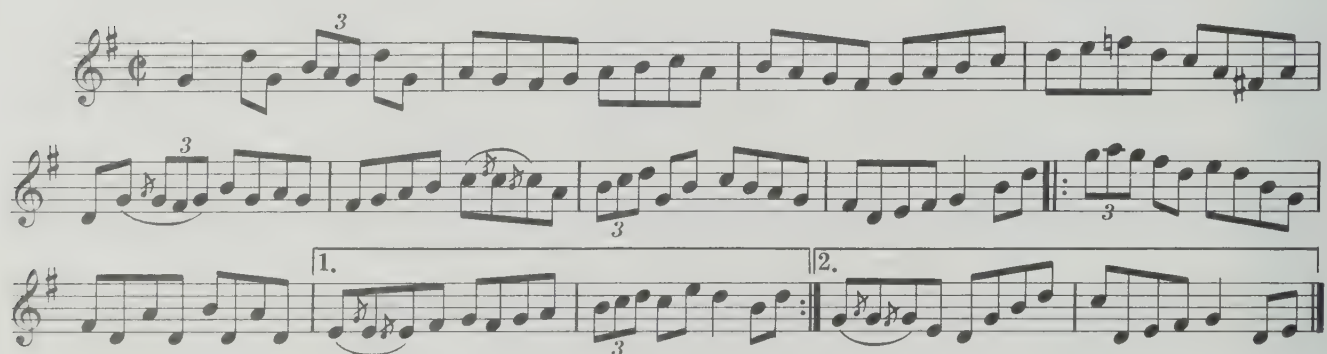
ROSELAND HILL



GOOD MORNING TO YOUR NIGHTCAP



I'M WAITING FOR YOU



SAUNTERING IN THE LANE



O'REILLY'S GREYHOUND

First system: Treble clef, key of D major (F#), 2/4 time. The melody starts with a repeat sign, followed by eighth and sixteenth notes. A first ending bracket covers the final two measures, which end with a double bar line. A second system begins with a second ending bracket over the first two measures, which then lead into a series of eighth notes. A third system continues the melody with eighth notes and includes a triplet of eighth notes.

COURTING THEM ALL

First system: Treble clef, key of D major (F#), 2/4 time. The melody features a series of eighth notes and a triplet of eighth notes. A first ending bracket covers the final two measures, which end with a double bar line. A second system begins with a second ending bracket over the first two measures, which then lead into a series of eighth notes. A third system continues the melody with eighth notes and includes a triplet of eighth notes.

THE GREEN JACKET

First system: Treble clef, key of D major (F#), 2/4 time. The melody starts with a series of eighth notes and a triplet of eighth notes. A first ending bracket covers the final two measures, which end with a double bar line. A second system begins with a second ending bracket over the first two measures, which then lead into a series of eighth notes. A third system continues the melody with eighth notes and includes a triplet of eighth notes.

MY HONEY IN THE HOUSE

First system: Treble clef, key of D major (F#), 2/4 time. The melody features a series of eighth notes and a triplet of eighth notes. A first ending bracket covers the final two measures, which end with a double bar line. A second system begins with a second ending bracket over the first two measures, which then lead into a series of eighth notes. A third system continues the melody with eighth notes and includes a triplet of eighth notes.

McFADDEN'S FAVORITE

First system: Treble clef, key of D major (F#), 2/4 time. The melody starts with a series of eighth notes and a triplet of eighth notes. A first ending bracket covers the final two measures, which end with a double bar line. A second system begins with a second ending bracket over the first two measures, which then lead into a series of eighth notes. A third system continues the melody with eighth notes and includes a triplet of eighth notes.

D.C.

THE CALLAN LASSES

First system of musical notation for 'THE CALLAN LASSES'. It consists of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains a melody with a first ending bracketed over the final two measures. The second and third staves provide a harmonic accompaniment, featuring triplets and various rhythmic patterns.

ARE YOU WILLING?

First system of musical notation for 'ARE YOU WILLING?'. It consists of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains a melody with a first ending bracketed over the final two measures. The second and third staves provide a harmonic accompaniment, featuring triplets and various rhythmic patterns.

THE TRAVELLER

First system of musical notation for 'THE TRAVELLER'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains a melody with a first ending bracketed over the final two measures. The second staff provides a harmonic accompaniment, featuring triplets and various rhythmic patterns.

KISS THE BRIDE

First system of musical notation for 'KISS THE BRIDE'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains a melody with a first ending bracketed over the final two measures. The second staff provides a harmonic accompaniment, featuring triplets and various rhythmic patterns.

DUFFY THE DANCER

First system of musical notation for 'DUFFY THE DANCER'. It consists of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains a melody with a first ending bracketed over the final two measures. The second and third staves provide a harmonic accompaniment, featuring triplets and various rhythmic patterns.

THE IRISH MUSIC CLUB

First system of music for 'THE IRISH MUSIC CLUB'. It consists of three staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first staff begins with a repeat sign and a first ending bracket labeled '1.' over the final measure. The second and third staves contain continuous eighth-note patterns with triplets indicated by a '3' and a slur.

WELCOME HOME

Second system of music for 'WELCOME HOME'. It consists of three staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first staff begins with a repeat sign and a first ending bracket labeled '1.' over the final measure. The second and third staves contain continuous eighth-note patterns with triplets indicated by a '3' and a slur.

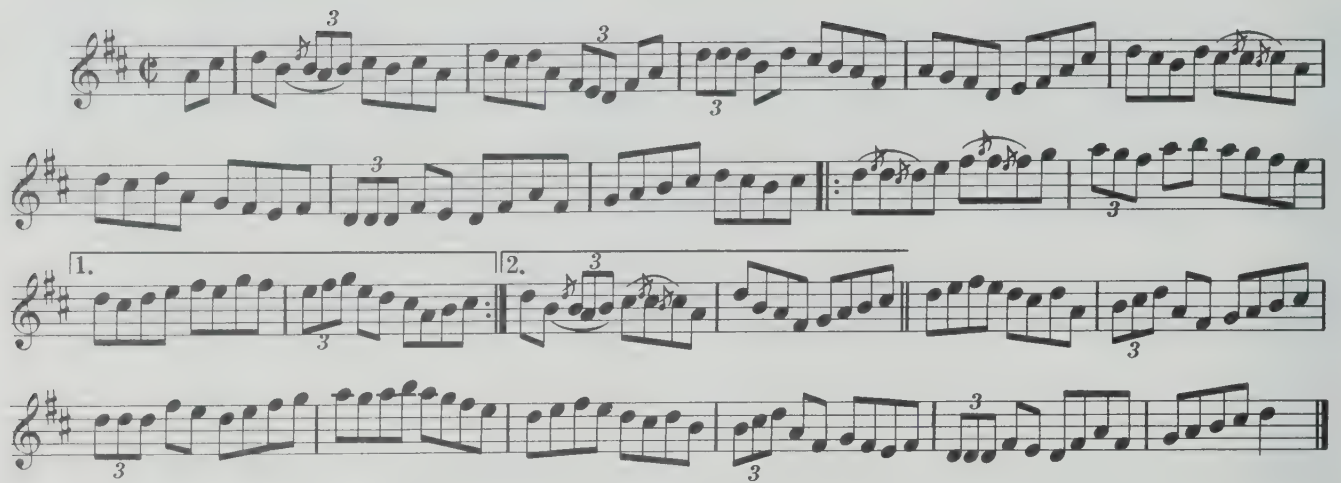
THE LINEN CAP

Third system of music for 'THE LINEN CAP'. It consists of three staves in treble clef with a key signature of three sharps (F#, C#, and G#) and a common time signature (C). The first staff begins with a repeat sign and a first ending bracket labeled '3' over the final measure. The second and third staves contain continuous eighth-note patterns with triplets indicated by a '3' and a slur.

THE GALBALLY LASSES

Fourth system of music for 'THE GALBALLY LASSES'. It consists of four staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first staff begins with a repeat sign and a first ending bracket labeled '1.' over the final measure. The second and third staves contain continuous eighth-note patterns with triplets indicated by a '3' and a slur. The fourth staff continues the pattern with a triplet indicated by a '3' and a slur.

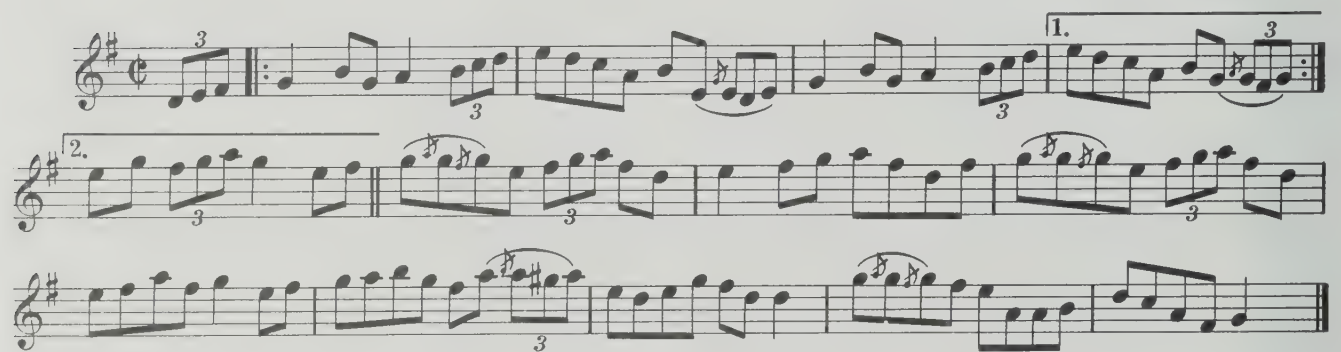
THE RAMBLING SAILOR



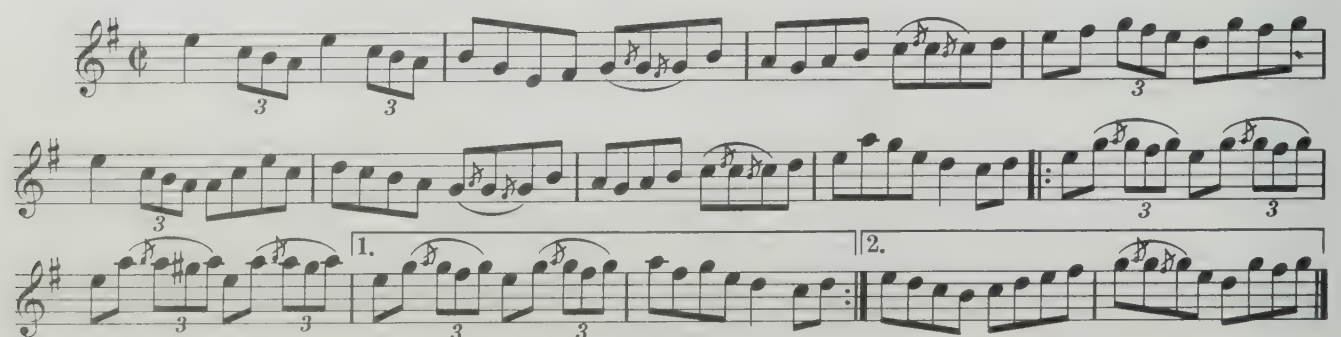
THE NEW POTATOES



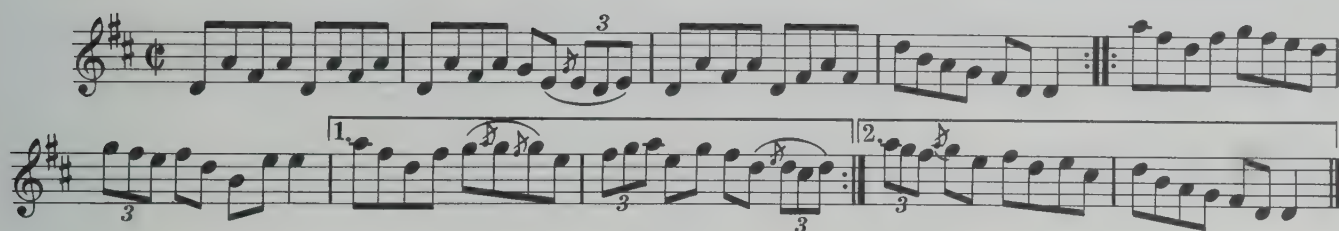
THE BOUNCING BOY



ROLLING DOWN THE HILL



MOLLIE McCARTHY



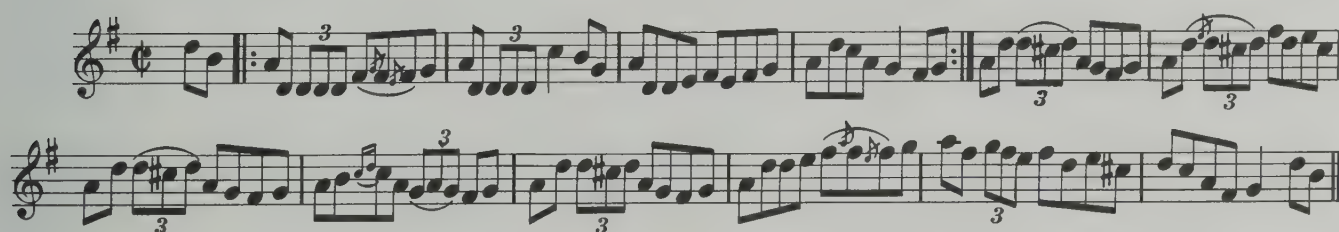
THE MERRY BLACKSMITH
(THE FLAGS OF DUBLIN OR PADDY ON THE RAILROAD)



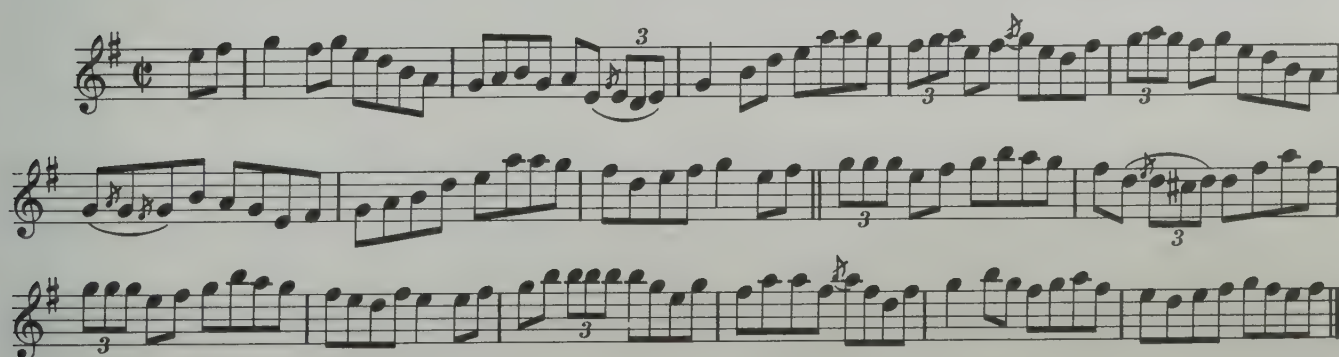
SCOTCH MARY (IRISH MOLLY)



WITHIN A MILE OF DUBLIN



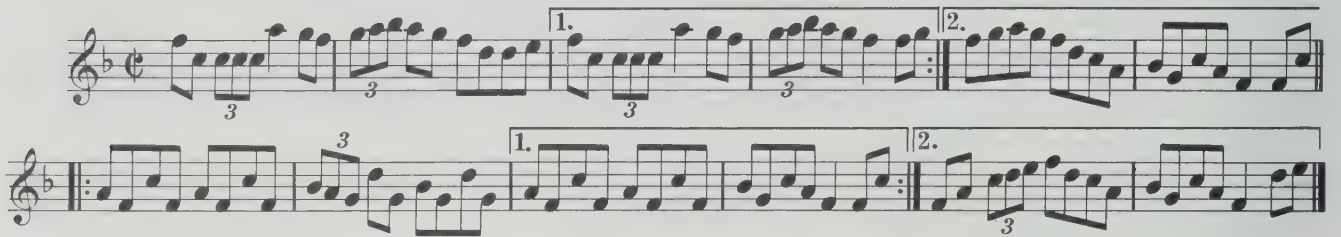
THE GALWAY REEL (WINTER APPLES)



THE CAMERONIAN REEL



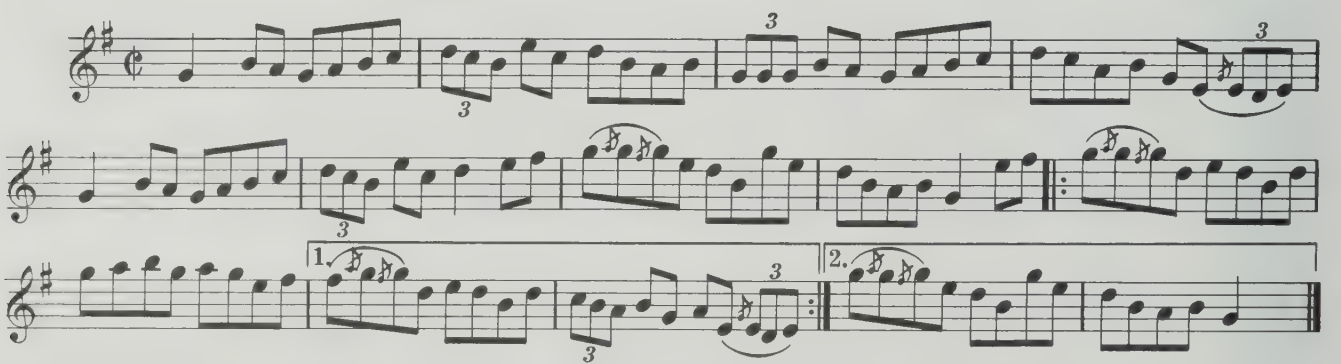
THE BLUE GARTERS



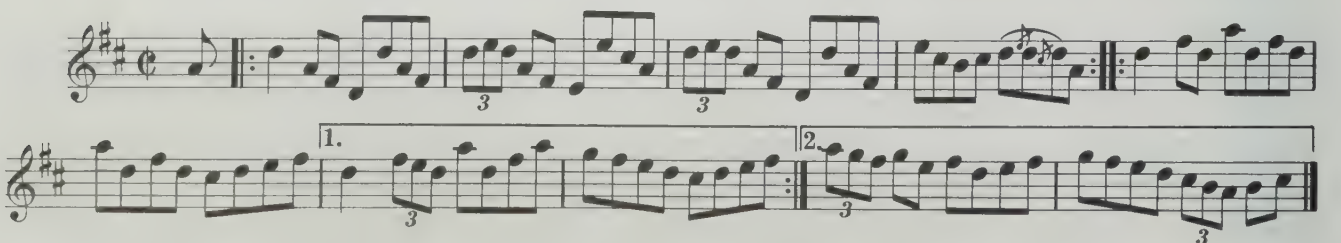
SHEARING THE SHEEP



PADDY'S SURPRISE



THE TENT AT THE FAIR



THE WIND THAT SHAKES THE BARLEY



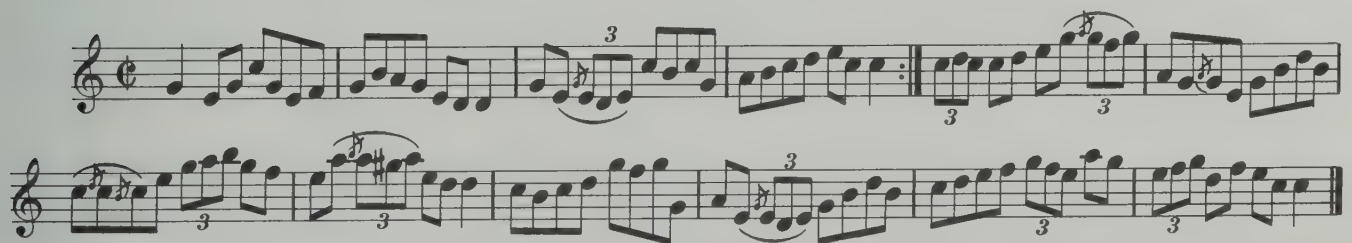
THE PIPER'S SON



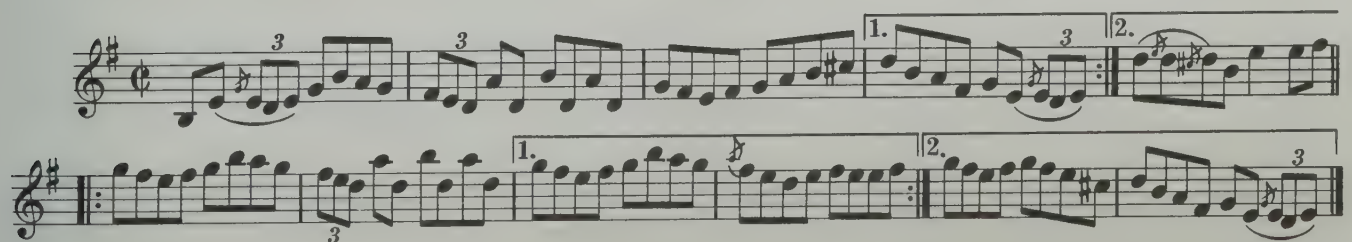
TURKEYS IN THE STRAW



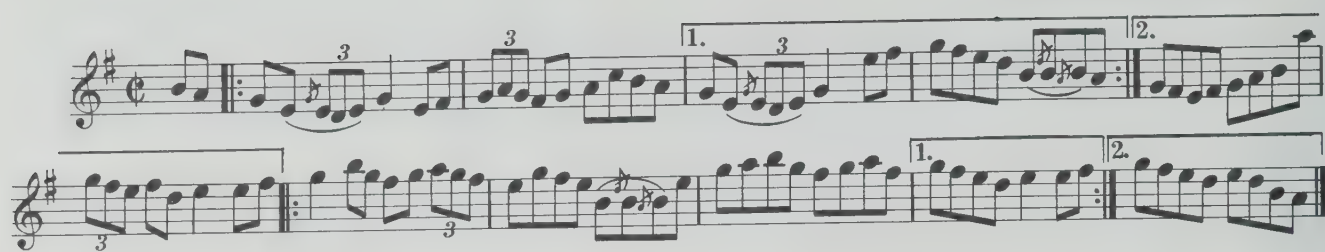
WILLIAM WHITE'S REEL



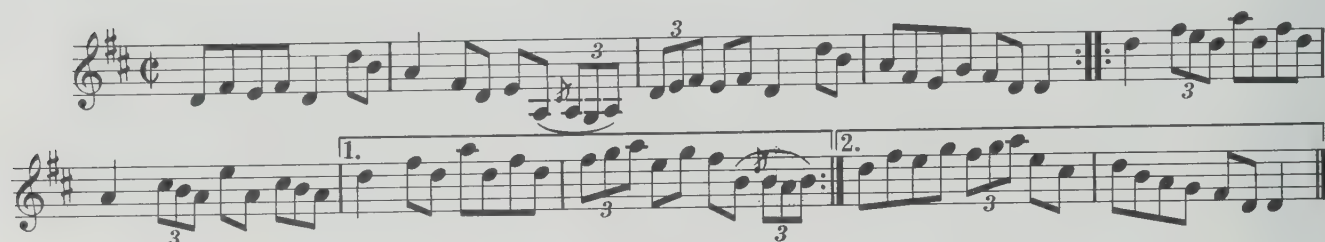
MURTOUGH MULLOY



THE FIELD OF OATS



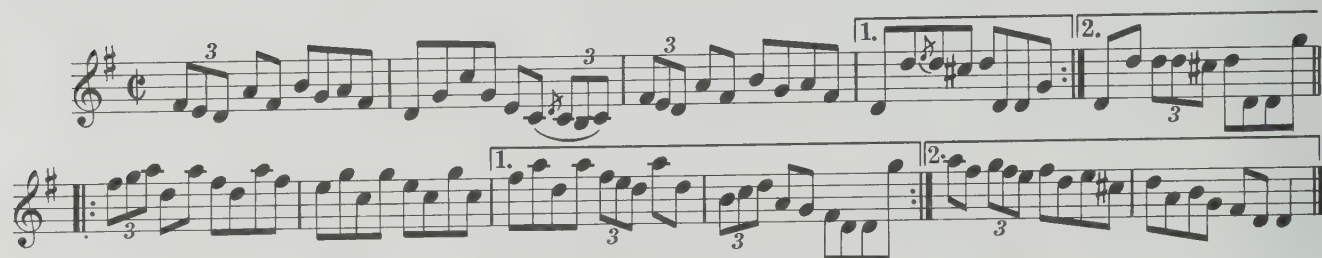
THE HUMORS OF NEWCASTLE



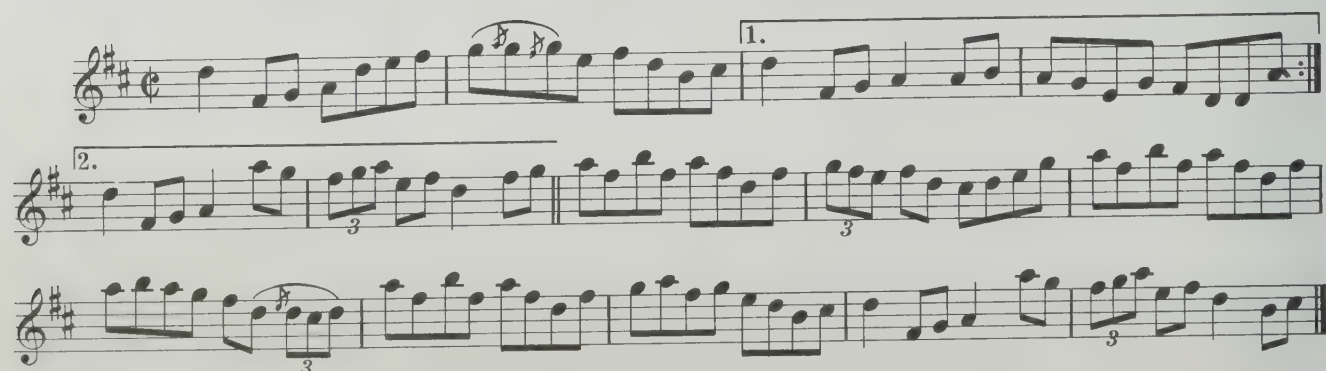
MONDAY MORNING



PADDY MURPHY'S WIFE



THE GIRL WITH THE LAUGHING EYES



THE LISBURN LASSES



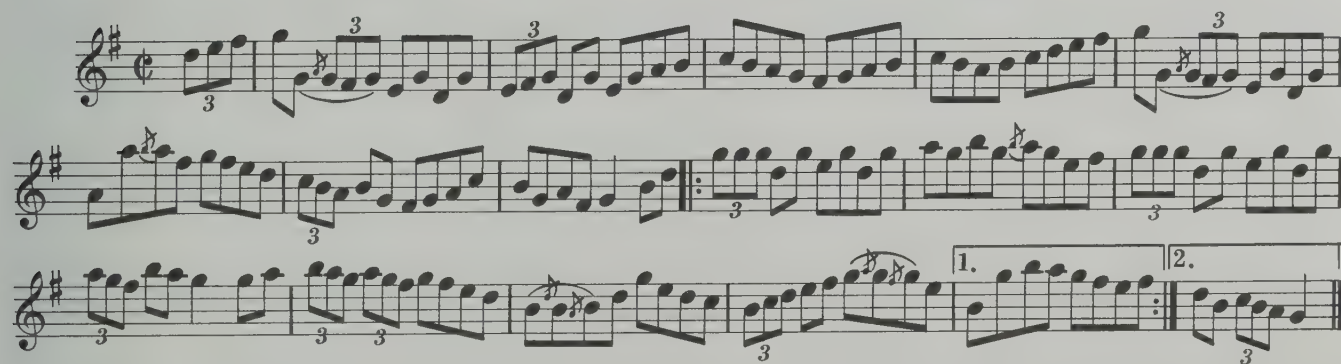
GIVE US ANOTHER



CLARKSON'S REEL



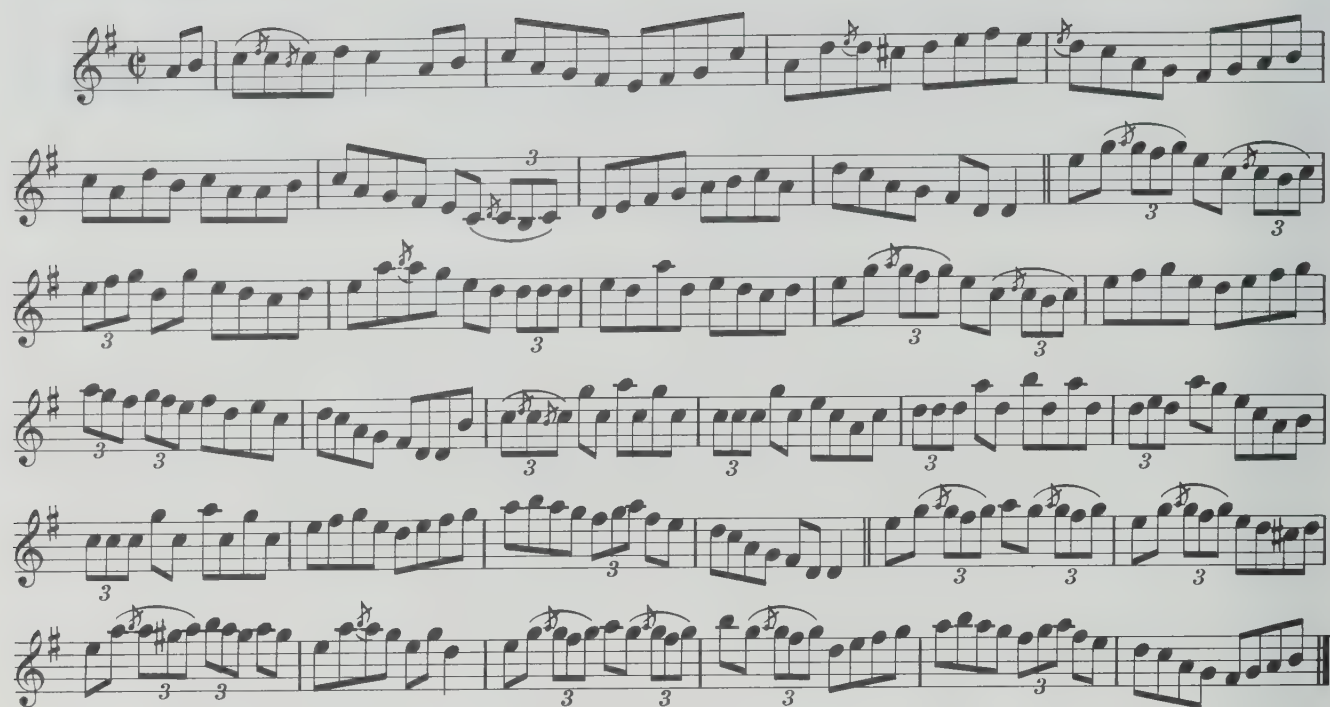
THE NORTHERN LASSES



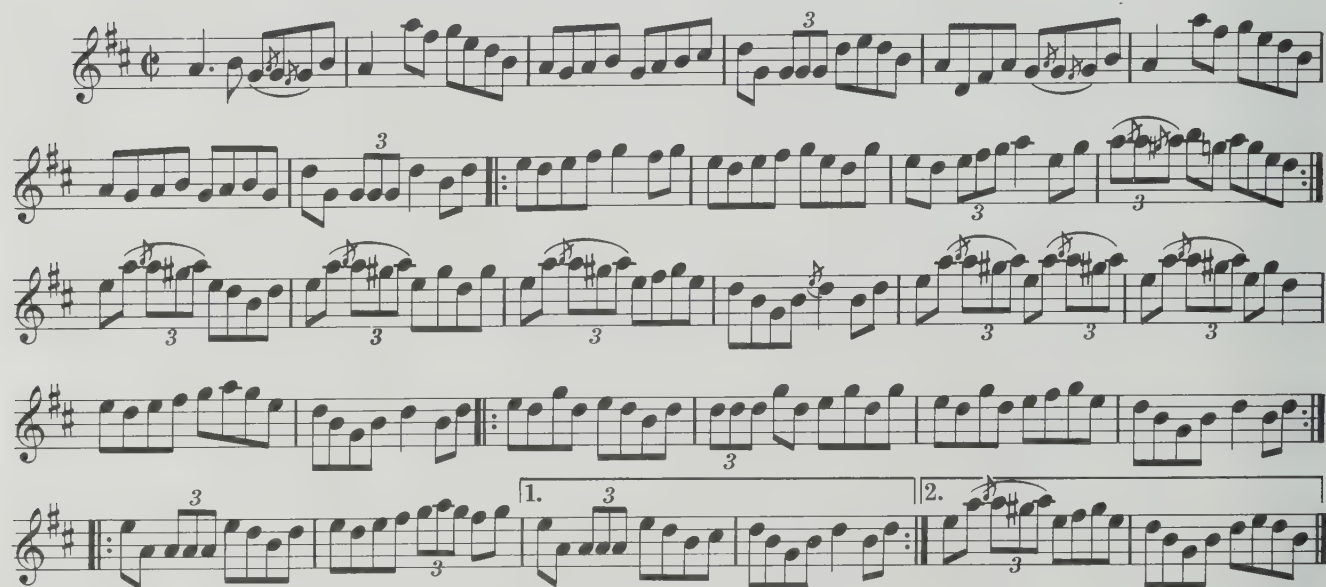
THE MULLINGER RACES



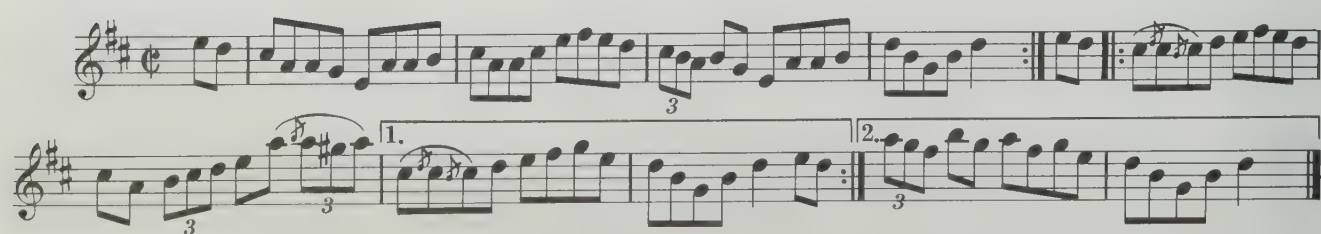
RAKISH PADDY



THE JOLLY TINKER



LITTLE KATIE KEARNEY



THE MAID IN THE CHERRY TREE



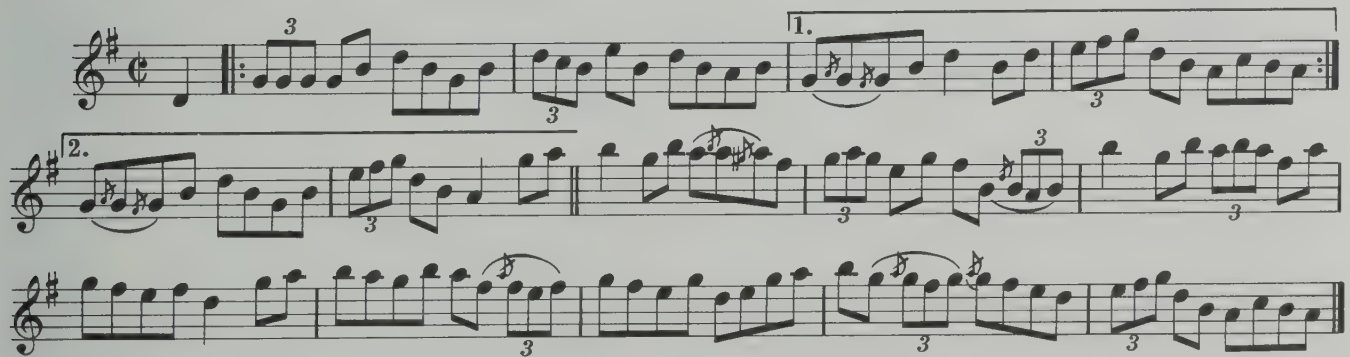
THE WATCHMAKER



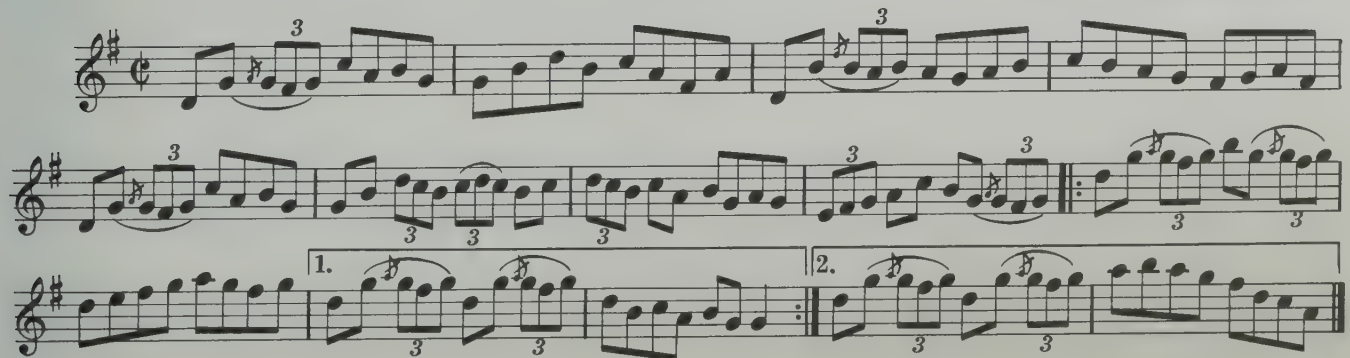
THE SAME OLD STORY



LADY MARY RAMSEY



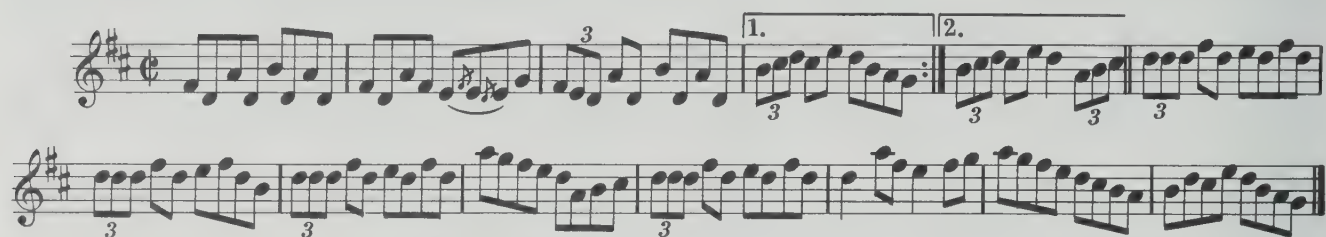
THE FOURPENNY BIT



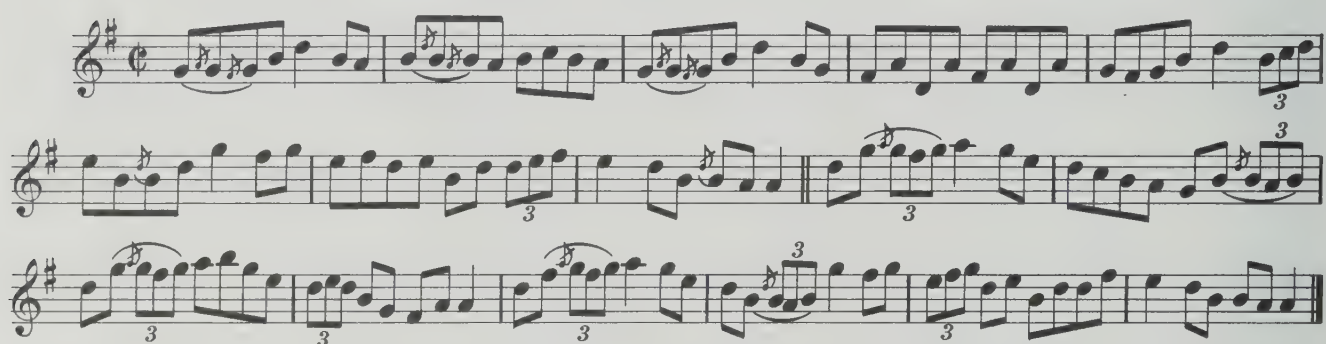
THE JUG OF PUNCH



LEATHER BUTTONS



THE GREY PLOVER



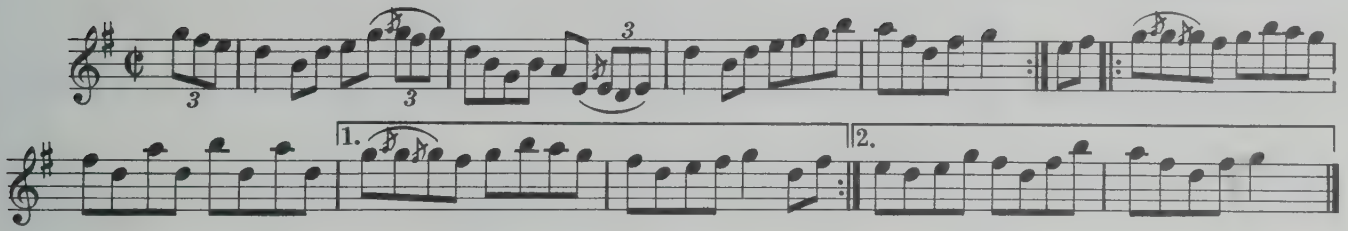
FROM SHORE TO SHORE



MY SWEETHEART JANE



KISS YOUR PARTNER



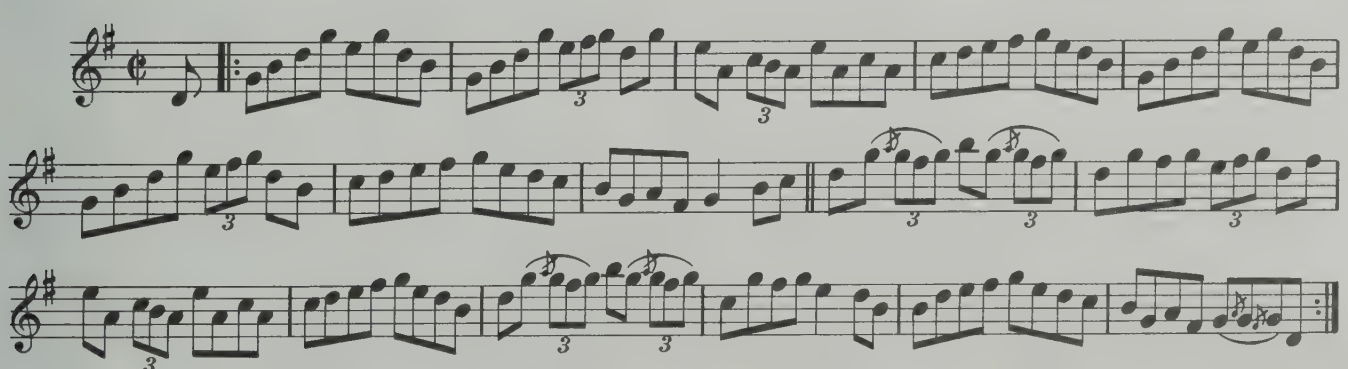
TOM FITZMAURICE'S REEL (CORNEY IS COMING)



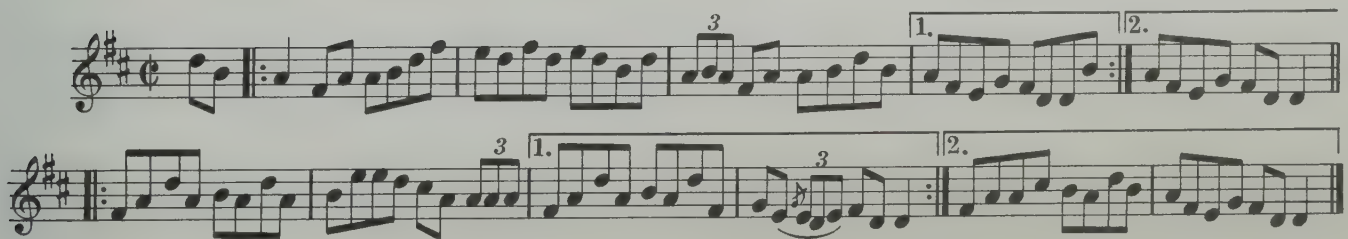
THE MOUNTAIN ROSE



THE WOMEN'S ROCK



LARRY LAVIN'S CHOICE



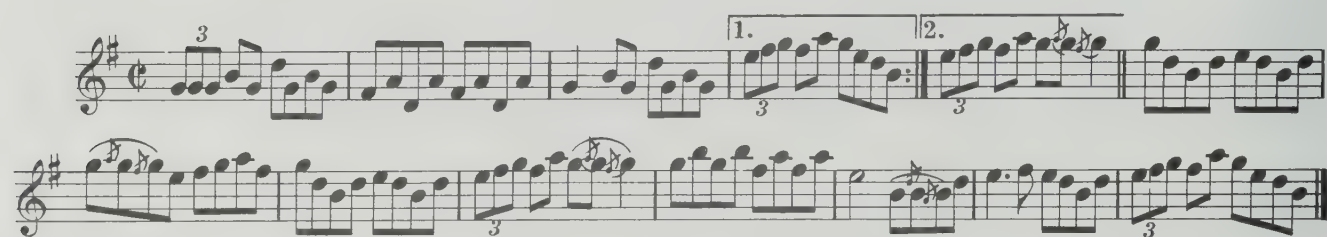
THE GRAF SPEE
(WINNIE GREEN'S REEL OR THE WESTERN LASSES)



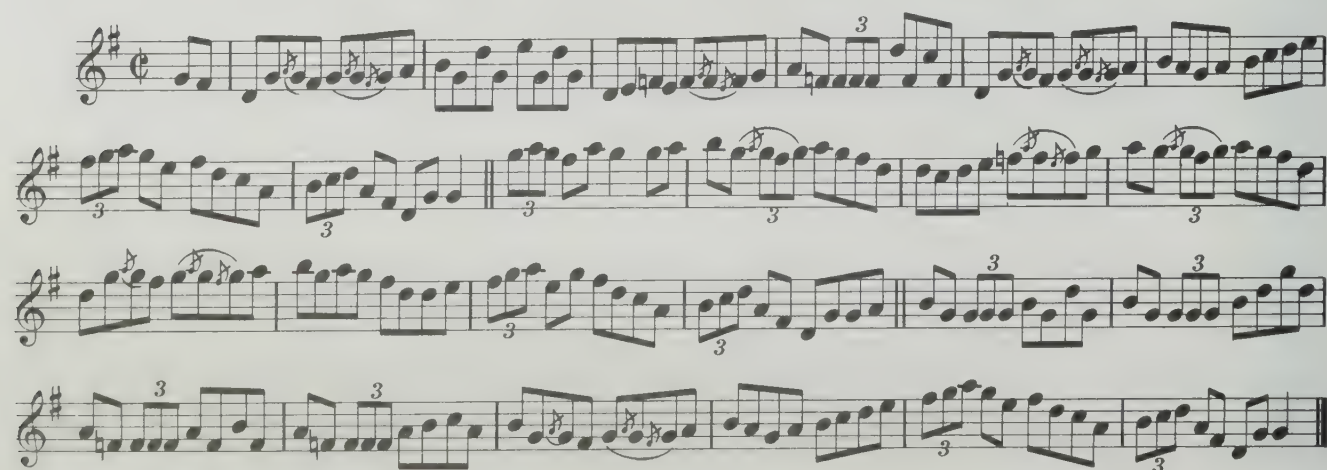
ROLLING ON THE RYEGRASS



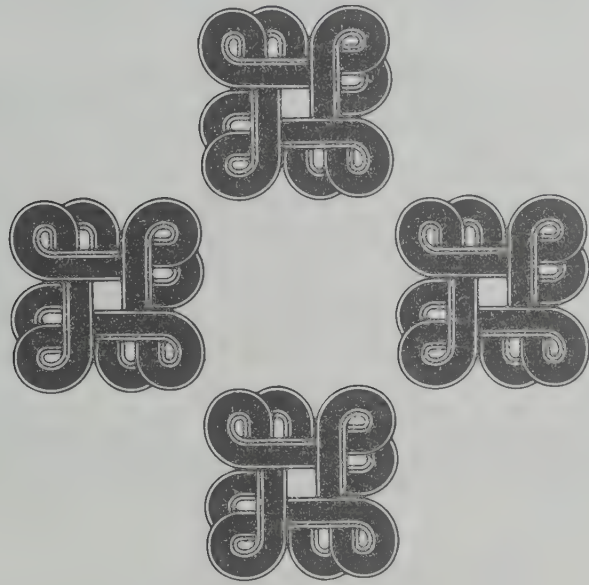
FIVE MILE CHASE (THE FOUR-HAND REEL)



THE BUNCH OF KEYS



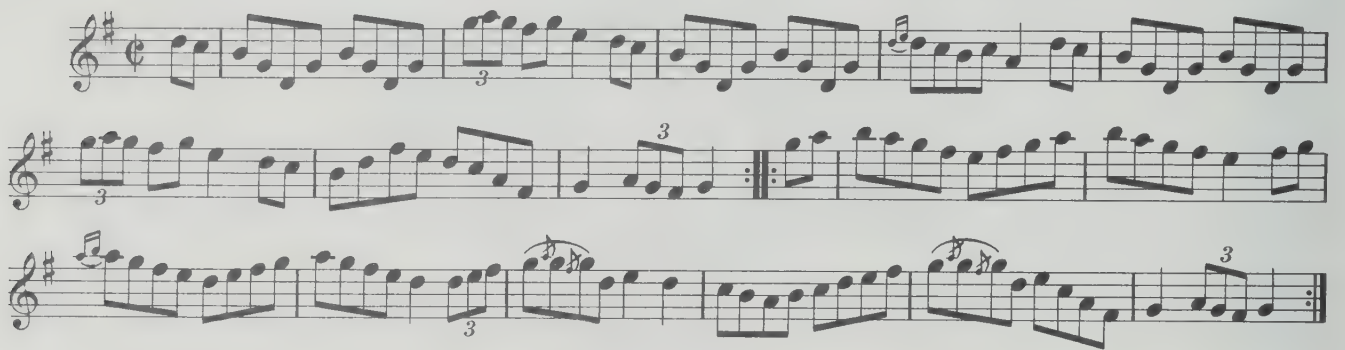
HORNPIPES



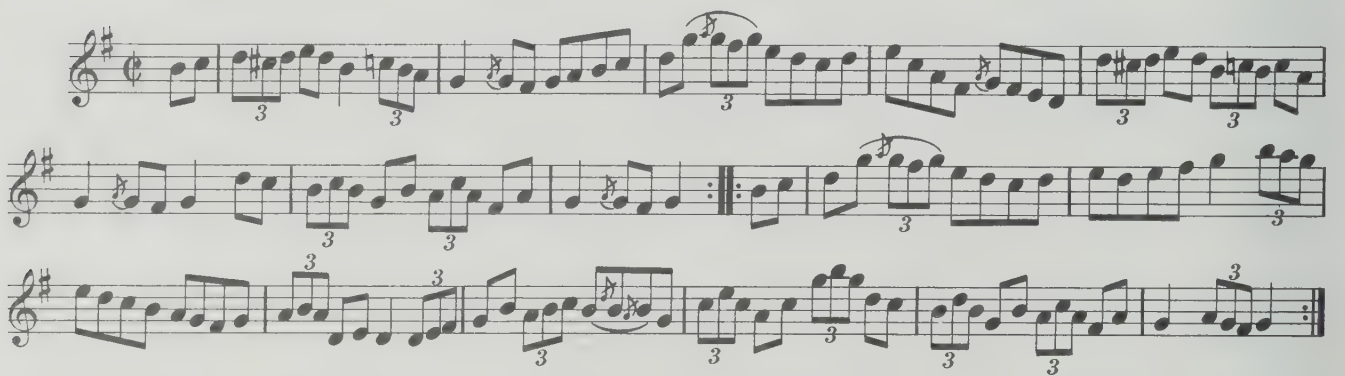
CHIEF O'NEILL'S FAVORITE



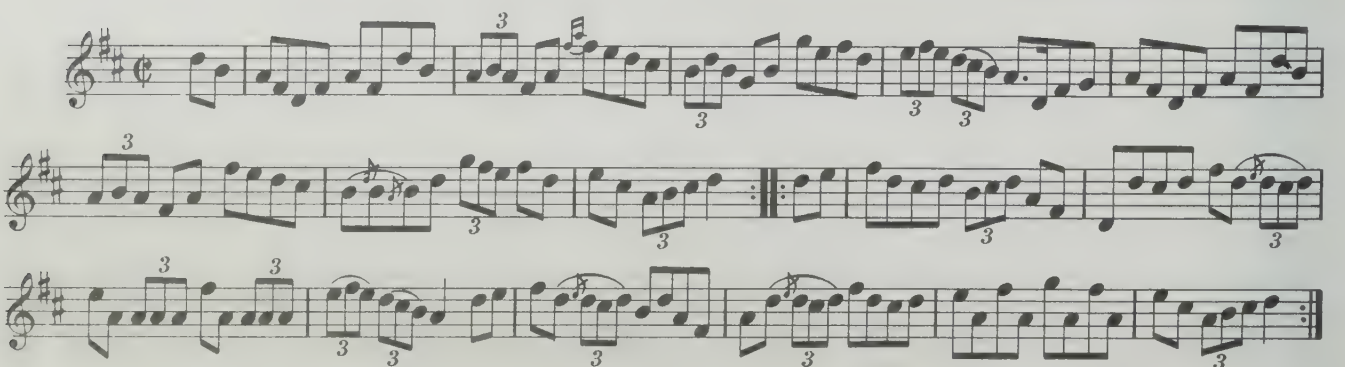
THE GREENCASTLE HORNPIPE



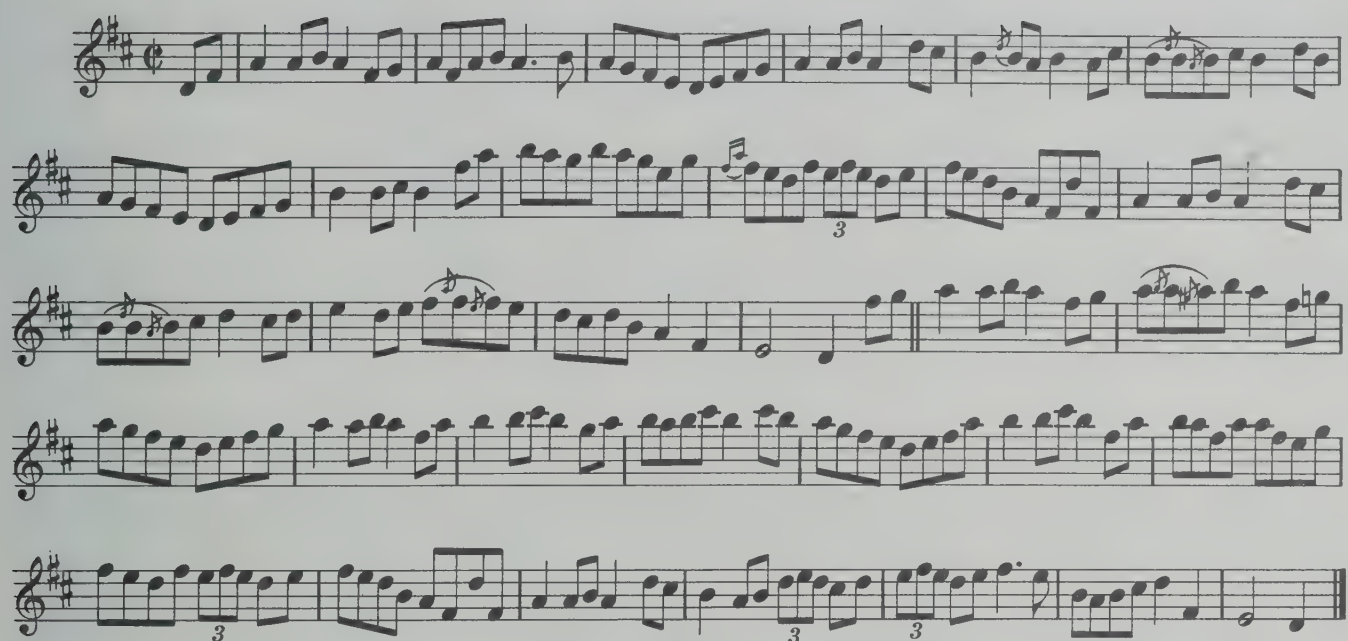
THE CLOONE HORNPIPE



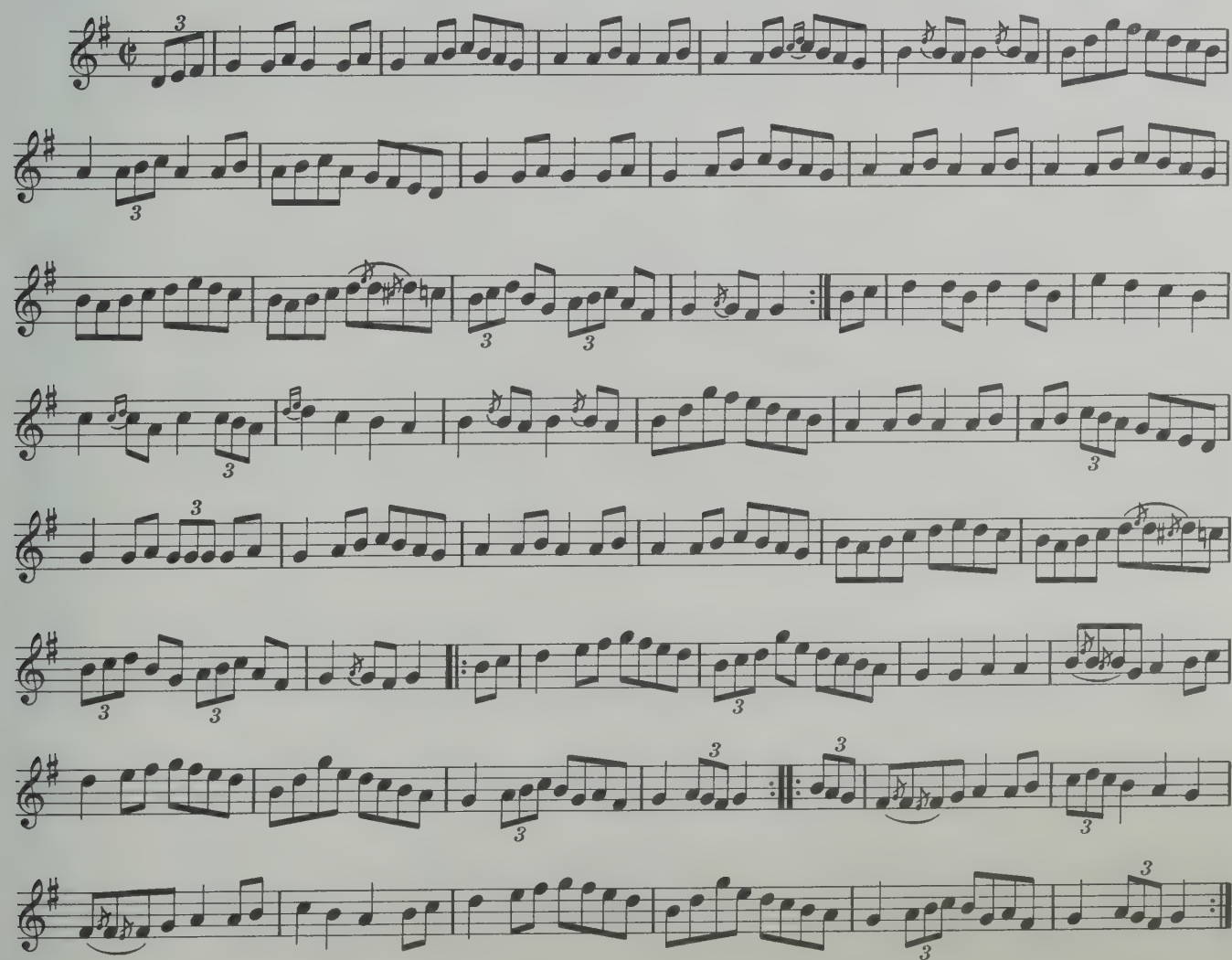
THE KILDARE FANCY



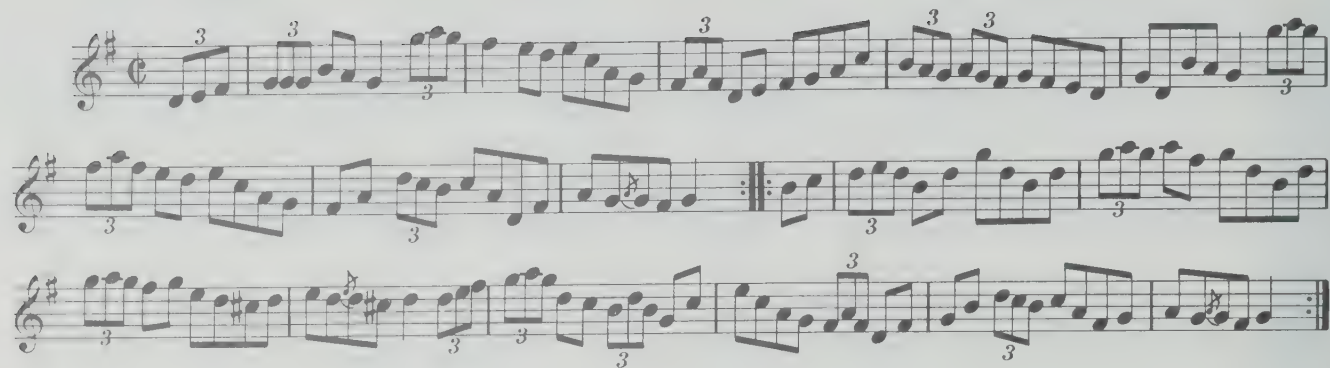
PLANXTY DAVIS



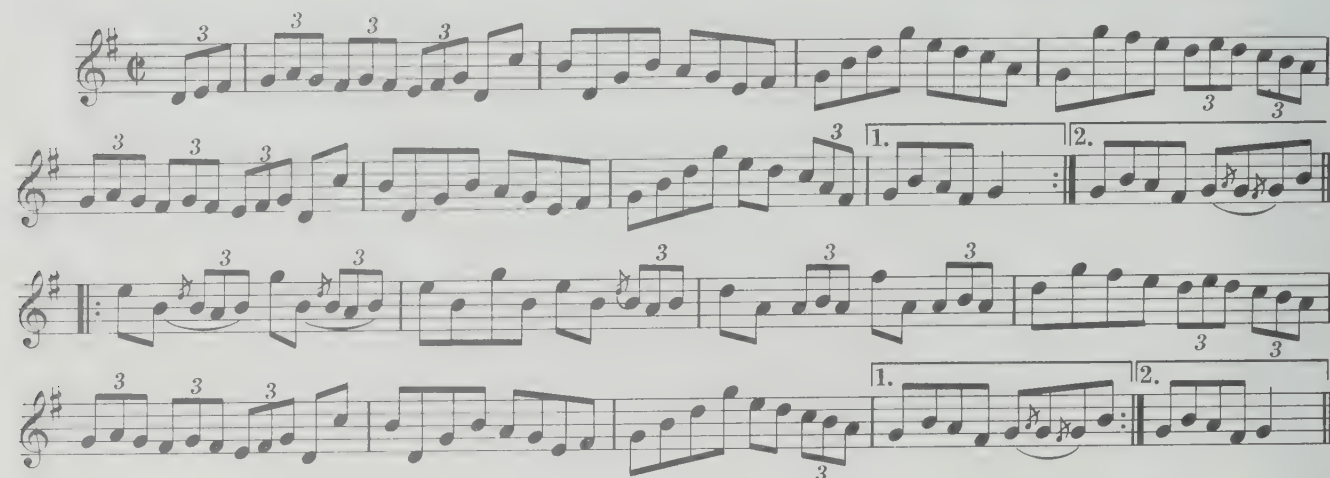
THE DOWNFALL OF PARIS



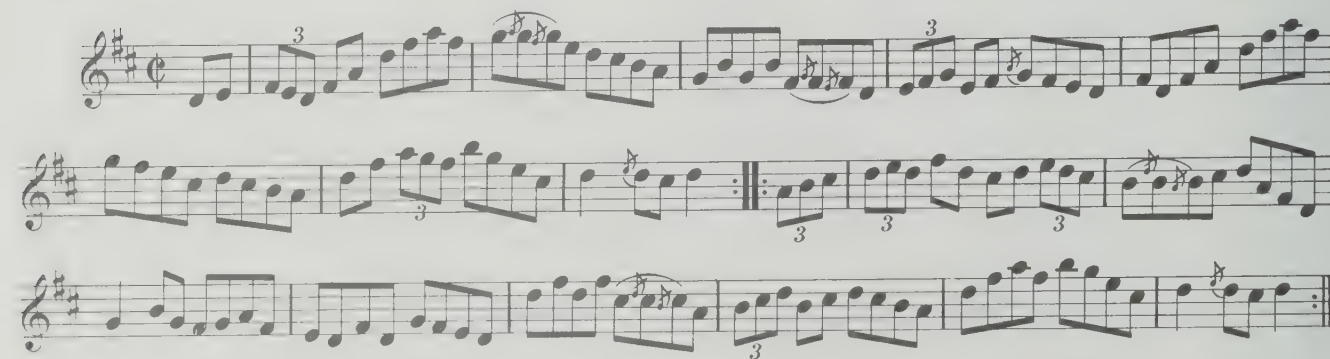
DUNPHY'S HORNPIPE



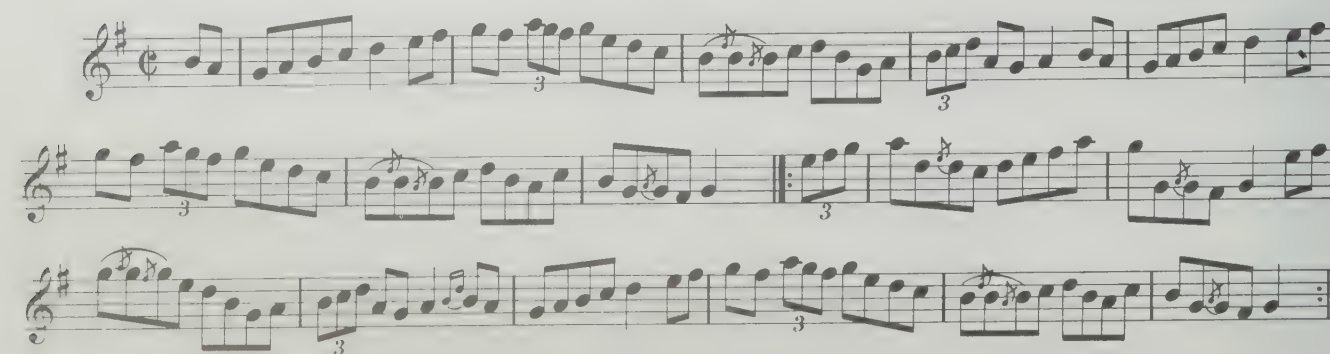
THE QUARRELSOME PIPER



LIVERPOOL HORNPIPE



THE TINWARE LASS



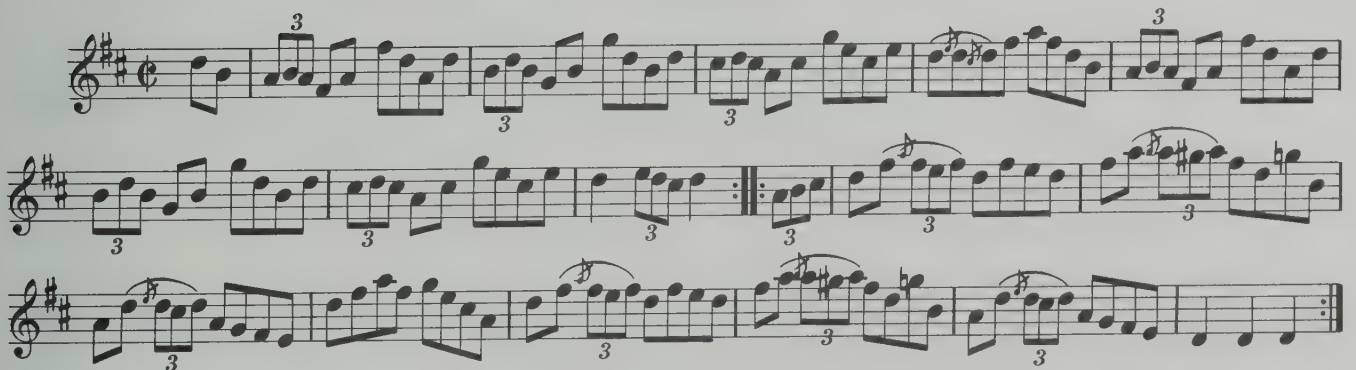
I'M WAITING FOR YOU



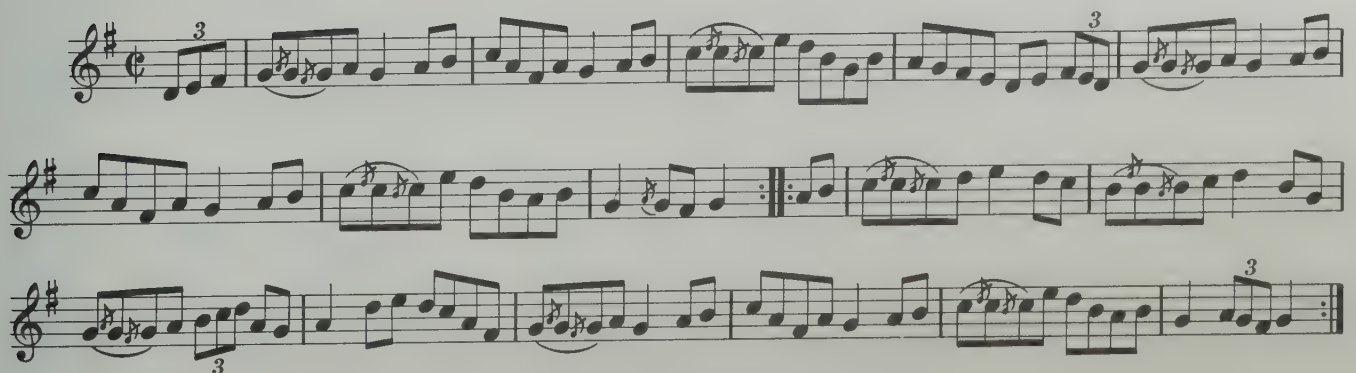
THE HALFWAY HOUSE



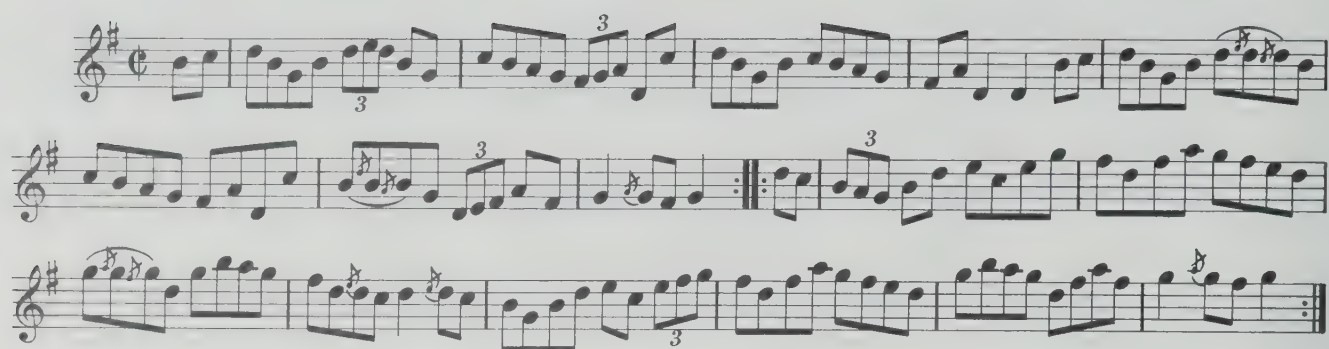
THE REAL THING



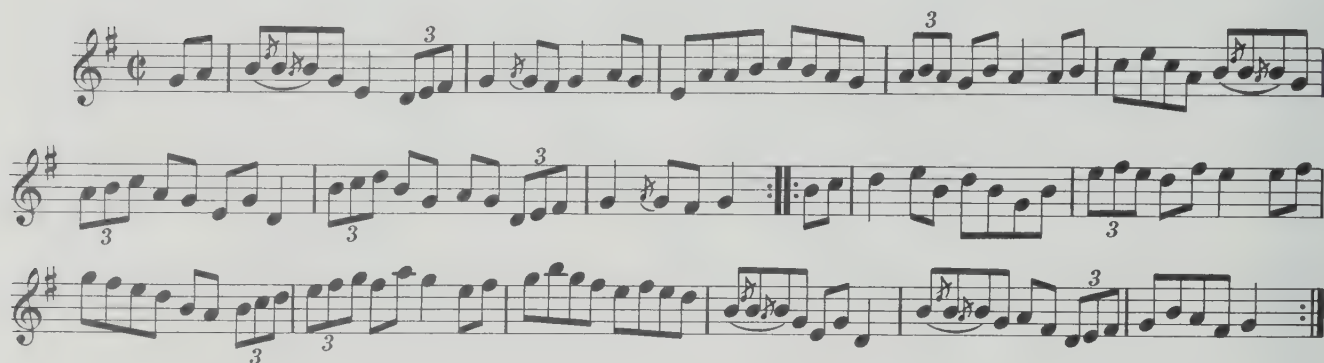
THE TOP OF THE MORNING



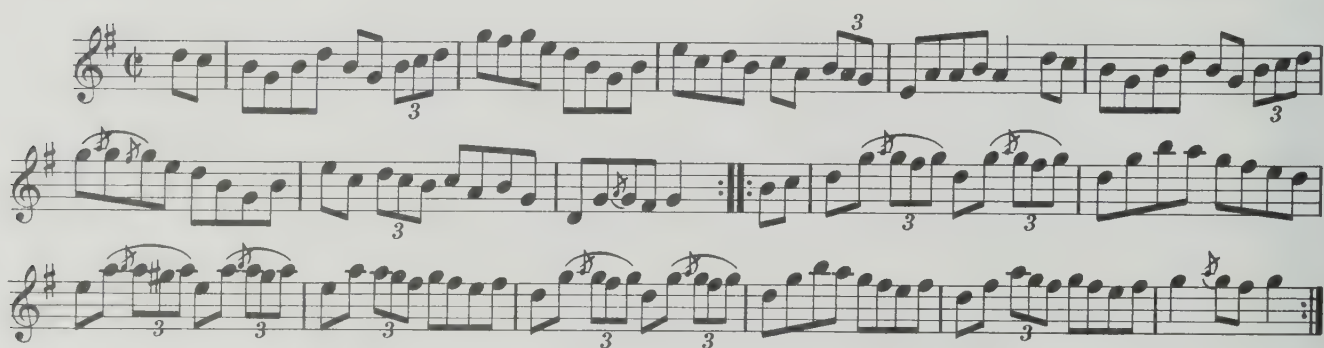
HICK'S HORNPIPE



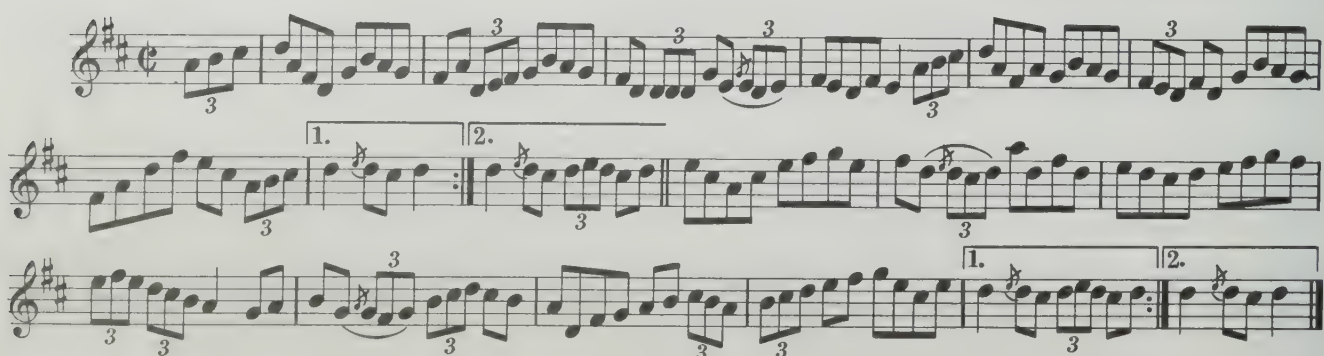
BANTRY BAY



THE BOYS FROM SCART



FISHER'S HORNPIPE



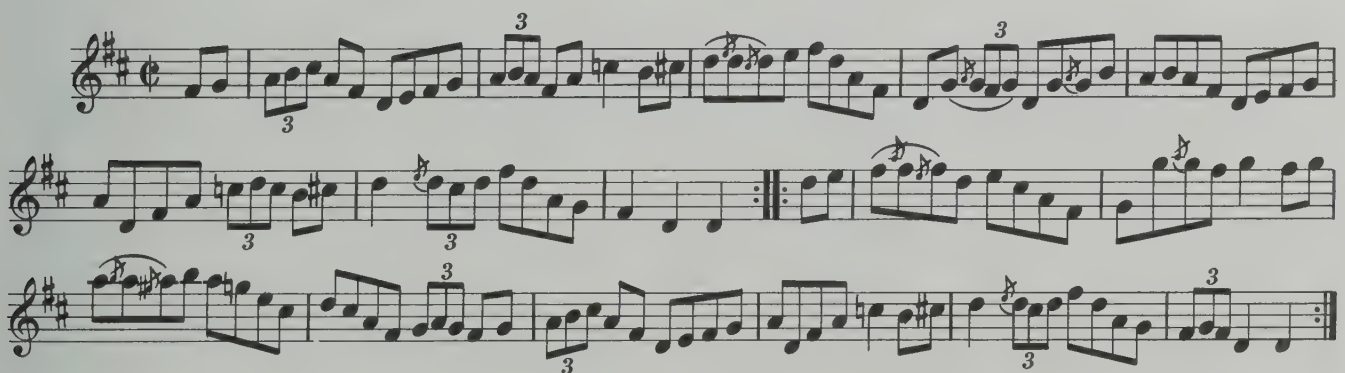
THE SAILOR'S HORNPIPE



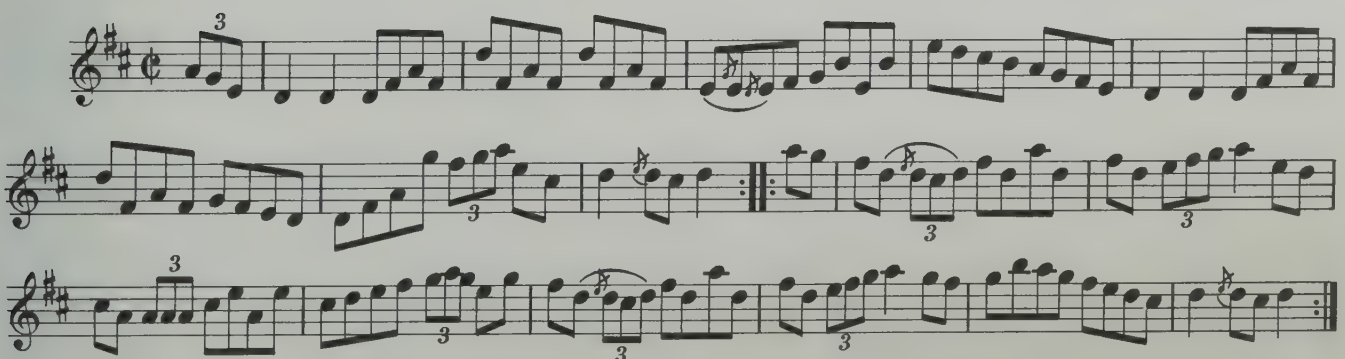
RICKETT'S HORNPIPE (SAILOR'S HORNPIPE, 2ND SETTING)



THE WICKLOW HORNPIPE (DELAHANTY'S HORNPIPE)



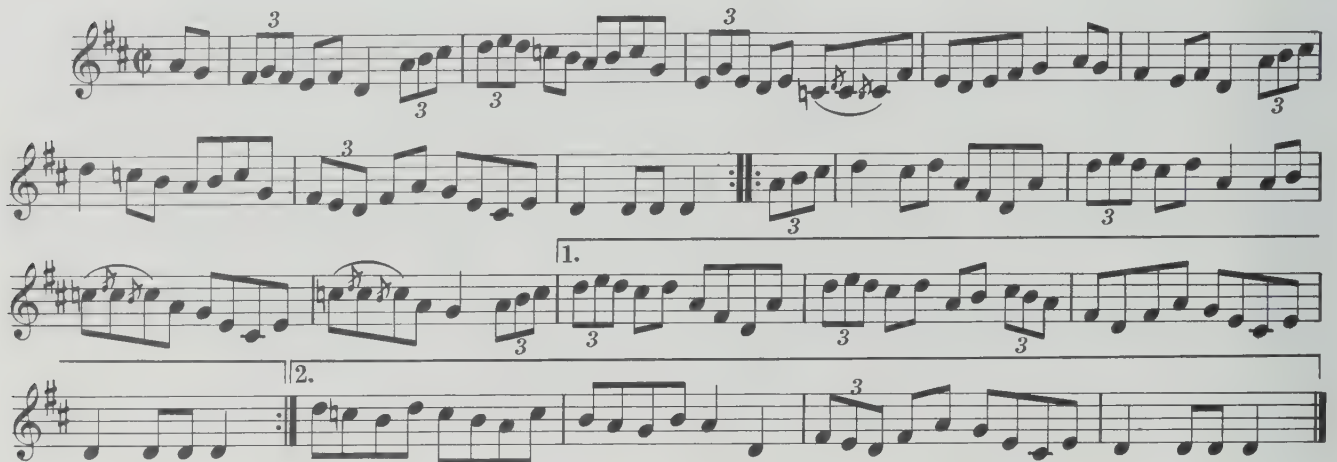
MISS BROWN'S FANCY



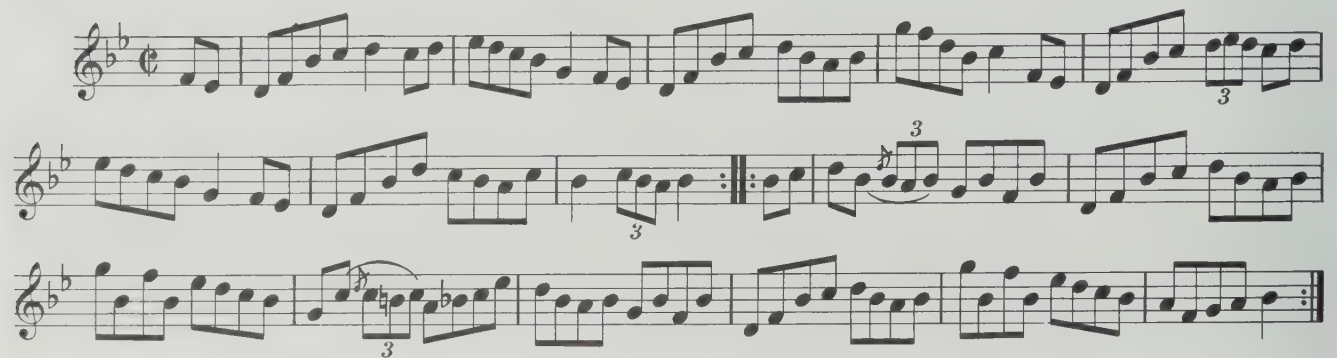
THE SON OF PROSPERITY



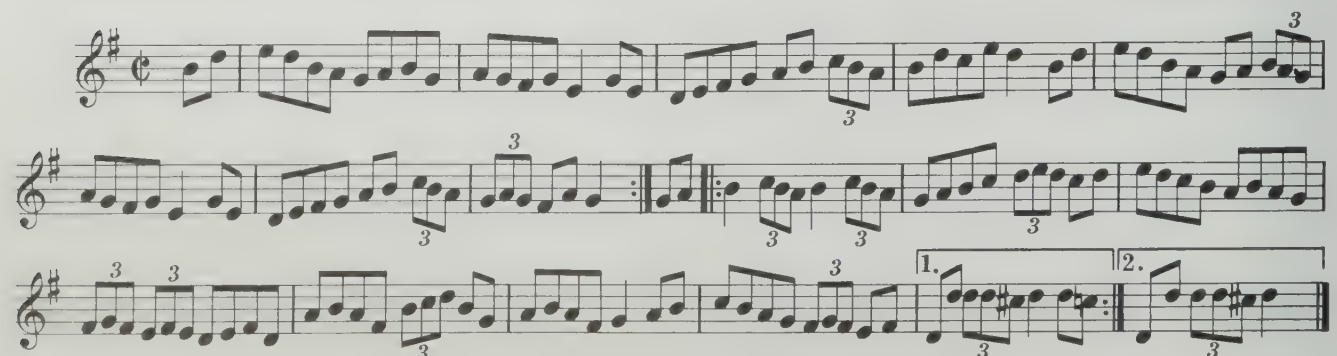
THE MEN FROM MALLOW



THE MOUNTAIN TOP



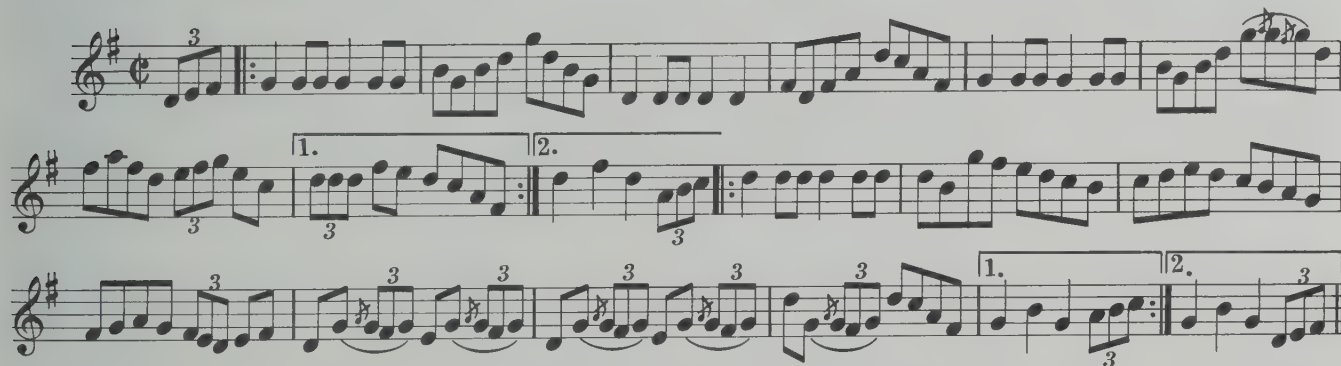
LADY DAY



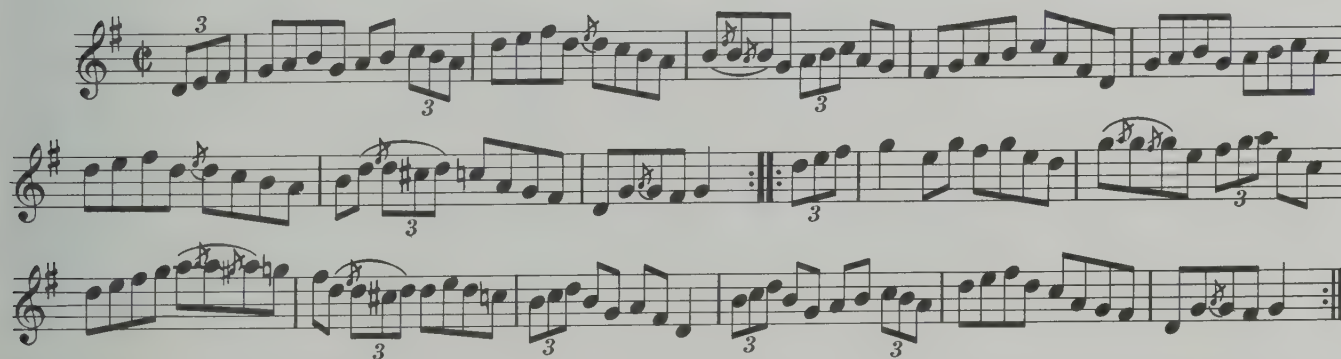
BIG DAN O'MAHONY



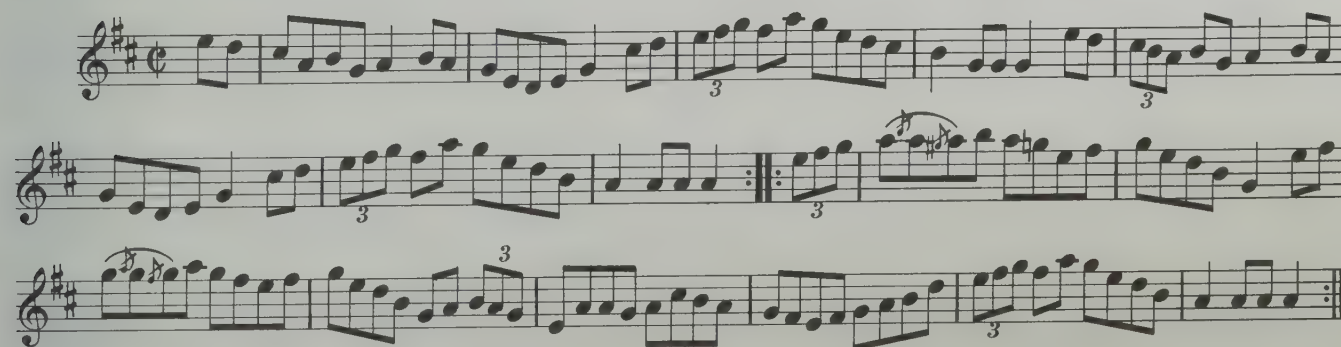
THE TRUMPET HORNPIPE



THE MULLINGAR RACES



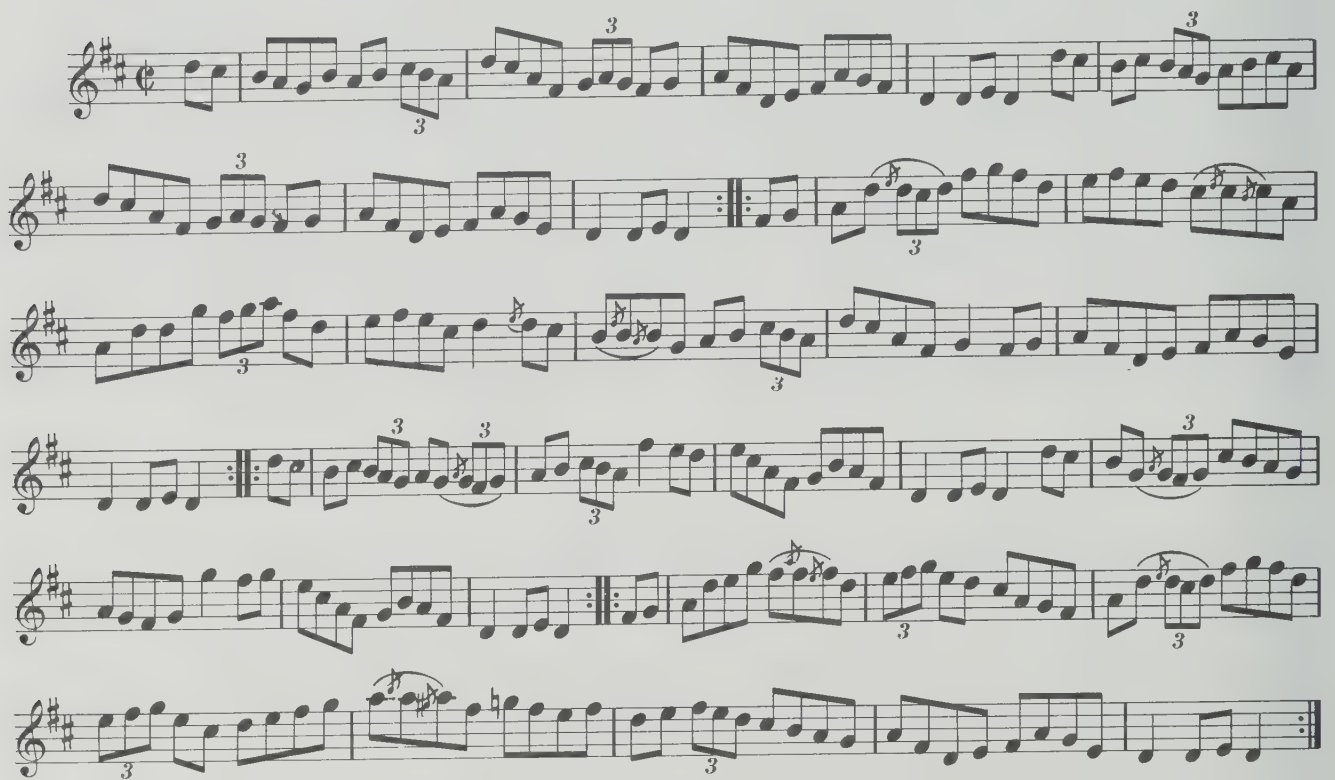
JERRY DALY'S HORNPIPE



KIT O'MAHONY'S HORNPIPE



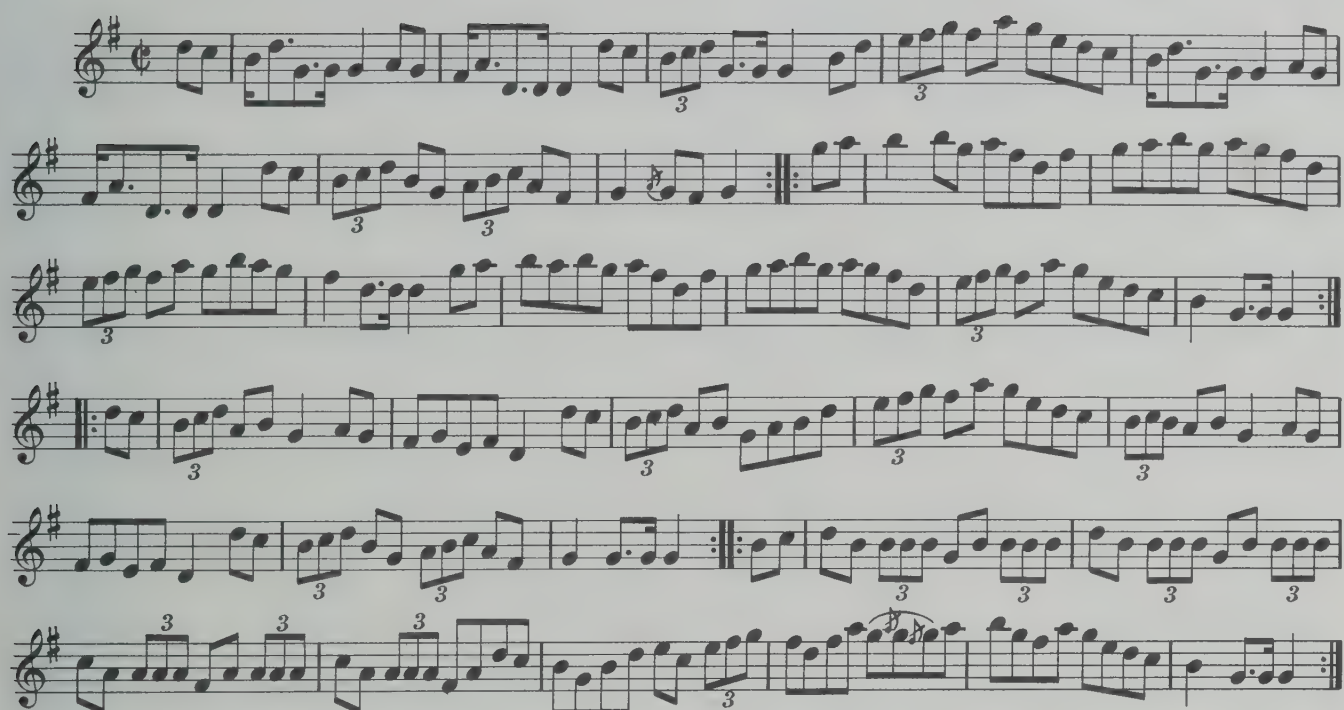
THE BOYS OF BALLYSIMON



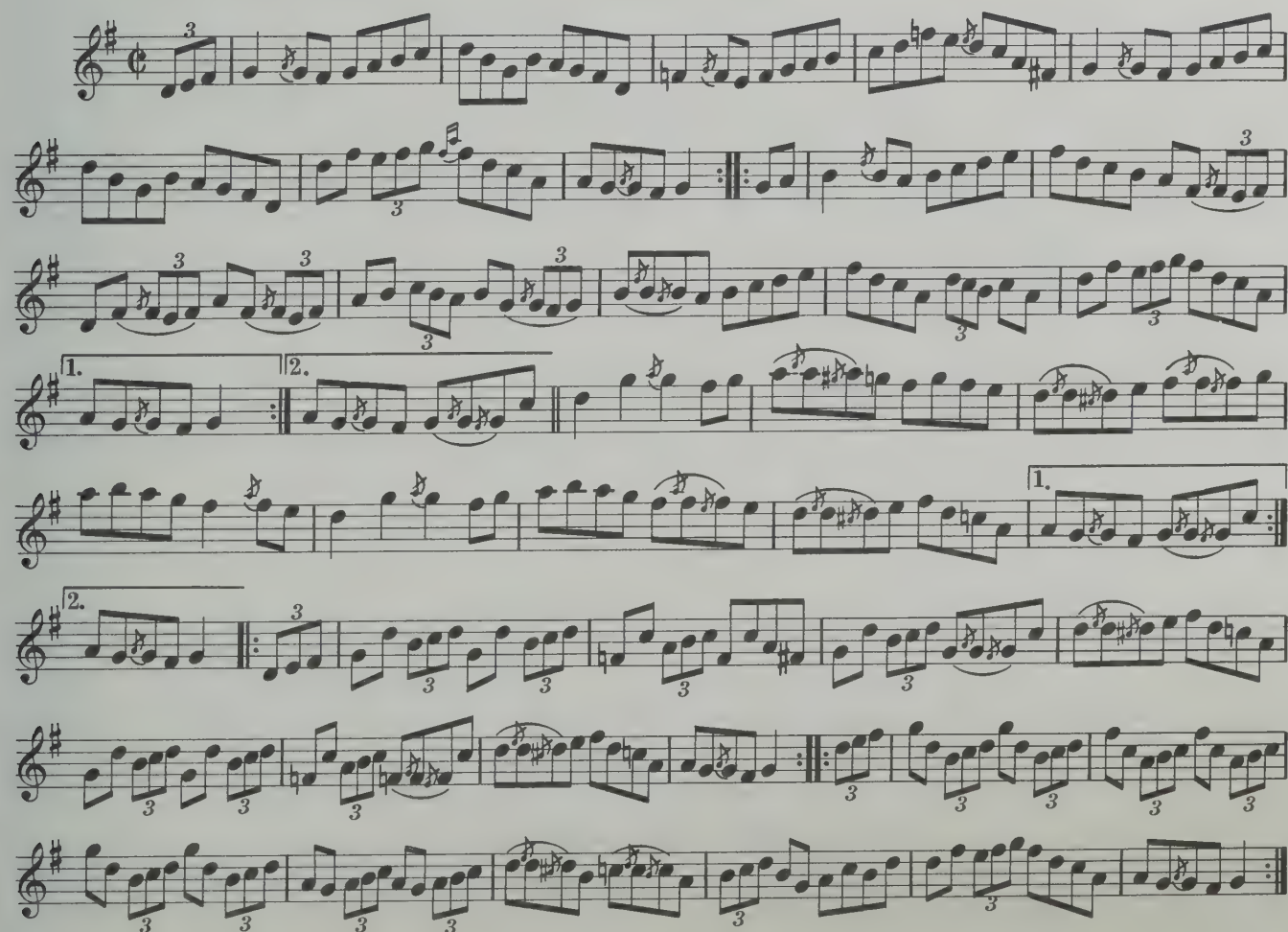
THE MAID OF LISTOWEL



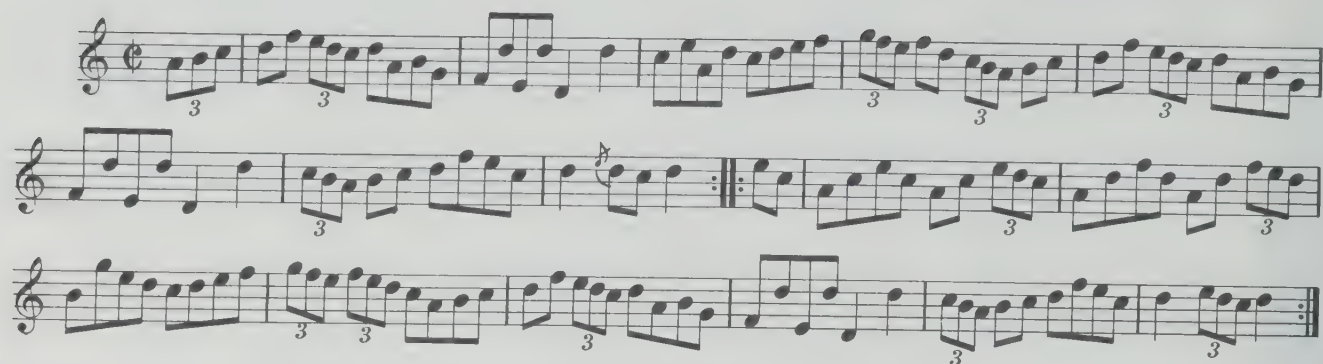
O'DWYER'S HORNPIPE



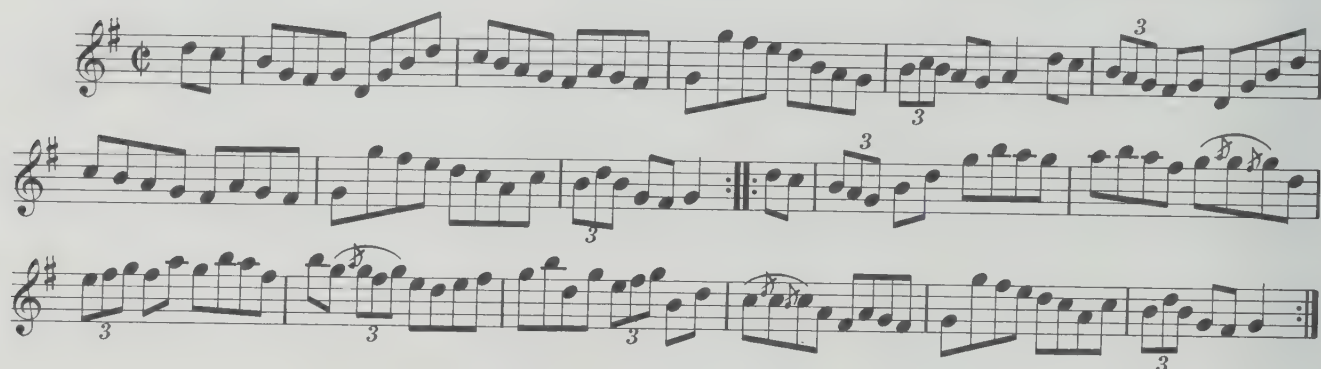
THE GROVES



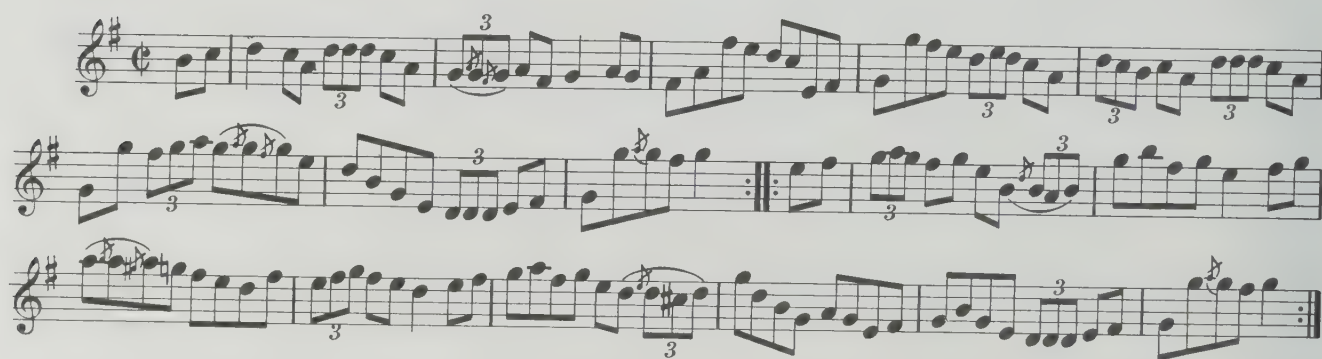
THE SLIPPER HORNPIPE



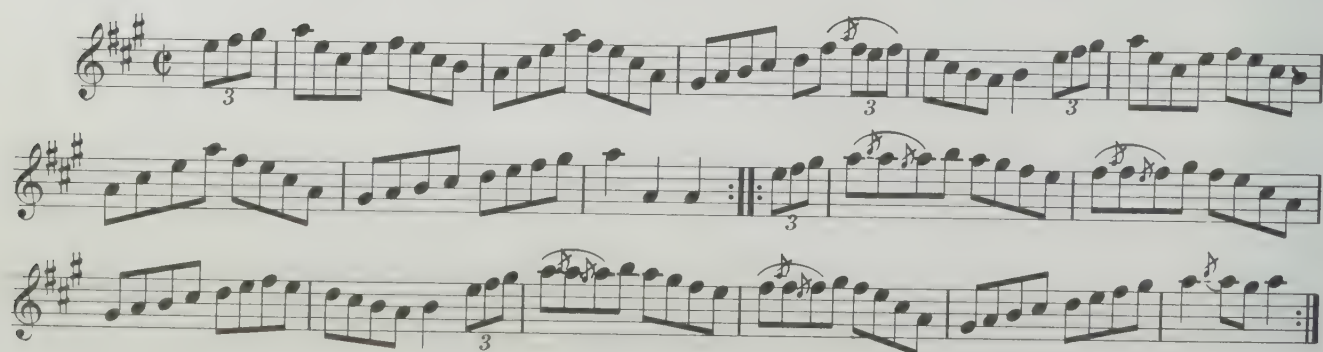
THE ULSTER HORNPIPE



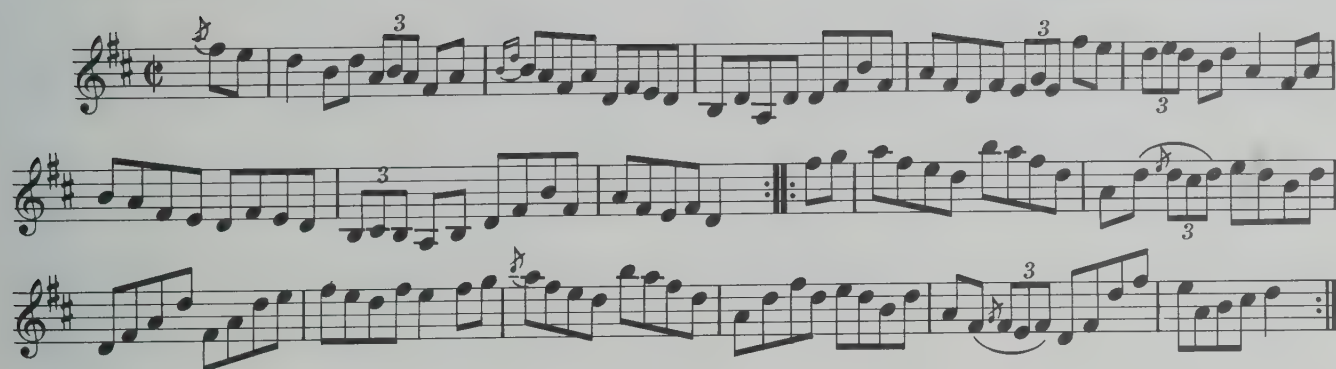
THE FIRST OF JUNE



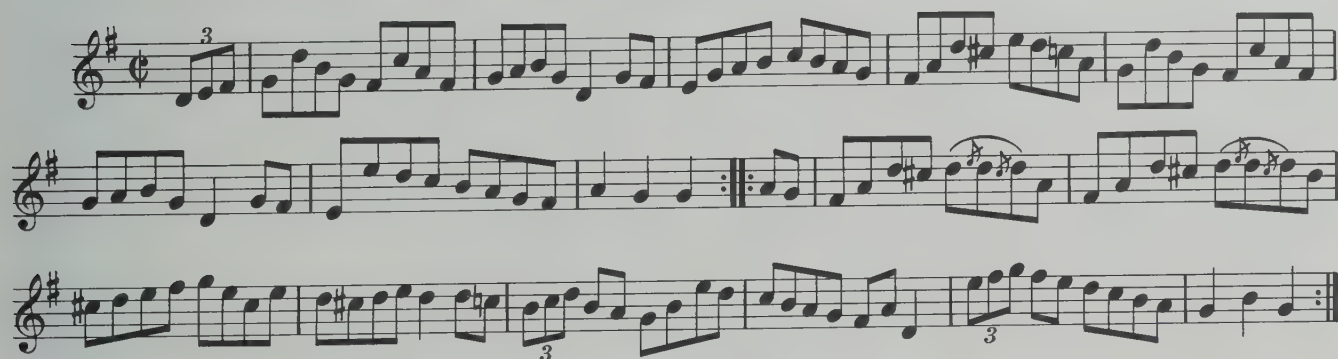
THE LAST OF THE TWINS



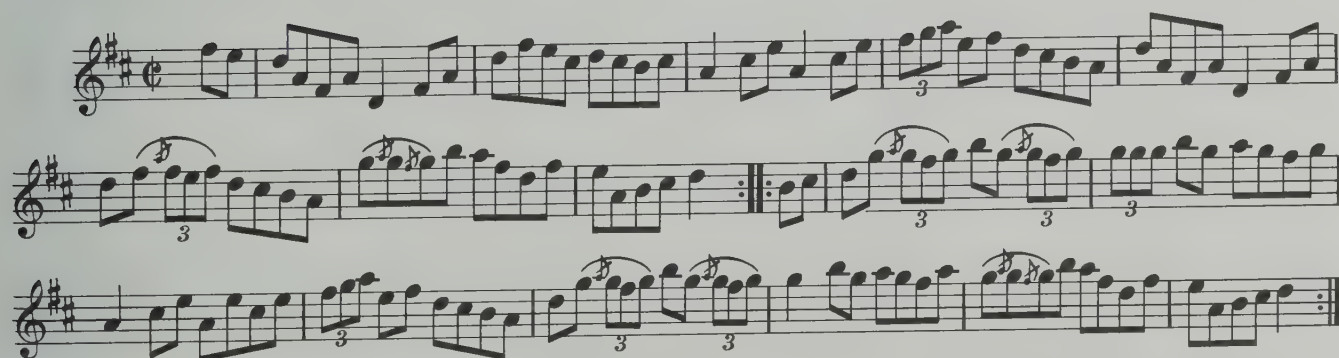
KITTY'S WEDDING



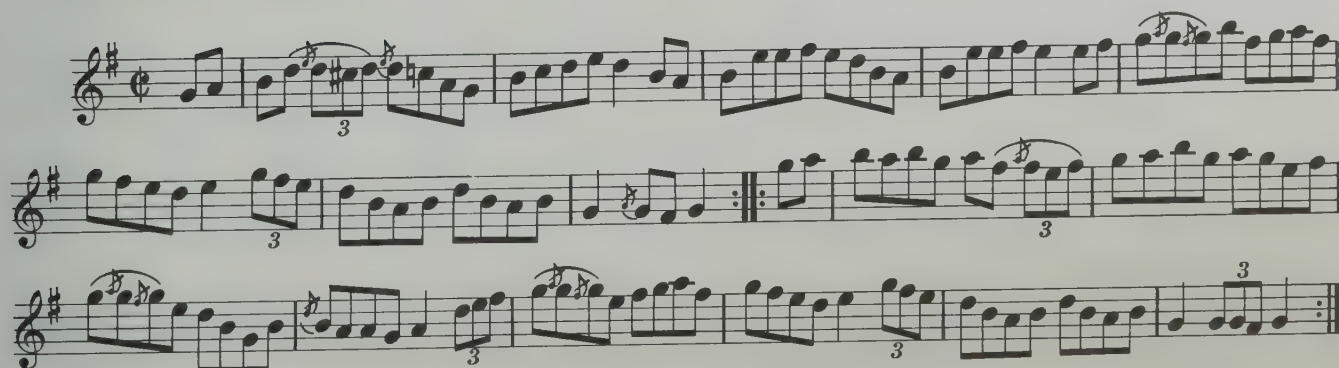
COEY'S HORNPIPE



THE ECHO



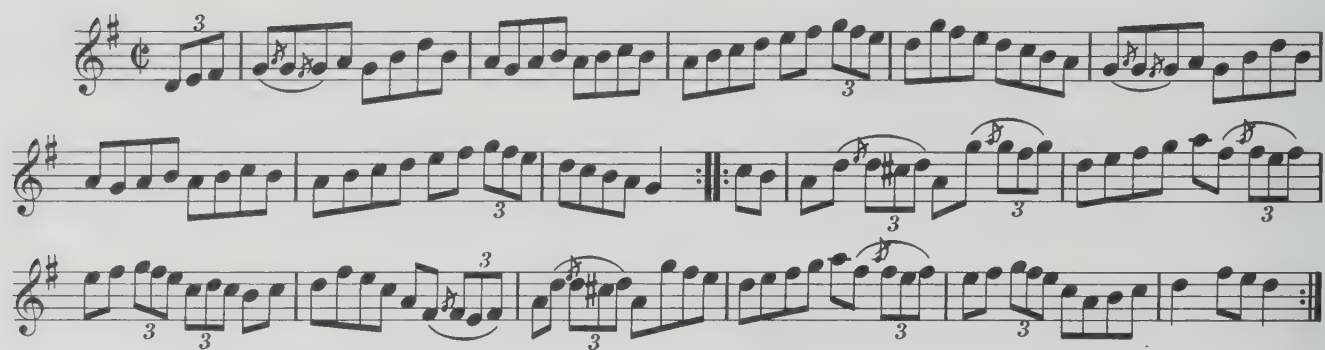
THE POST OFFICE



MURRAY'S HORNPIPE



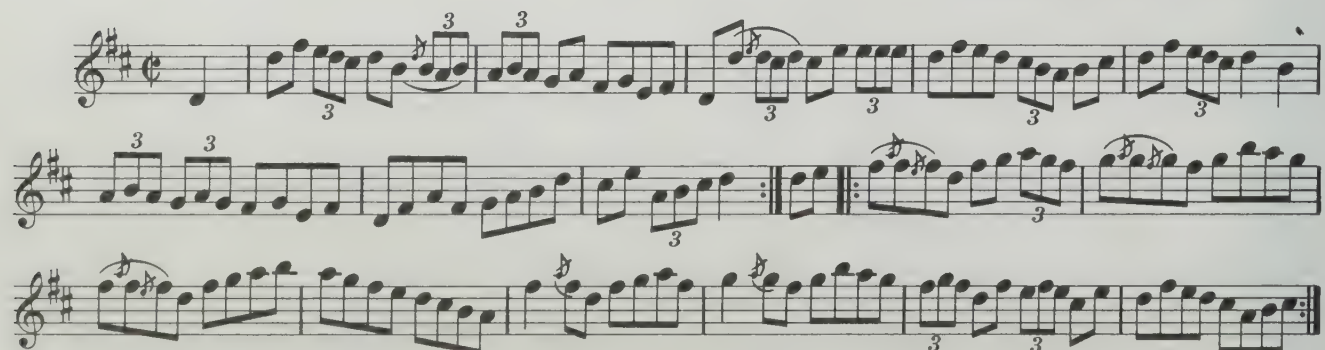
THE MIDNIGHT DANCE



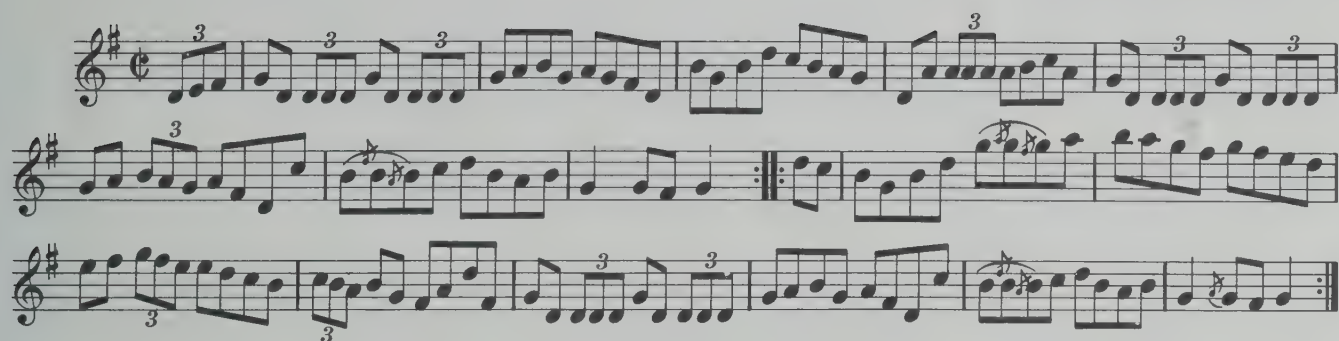
THE NEW MOON



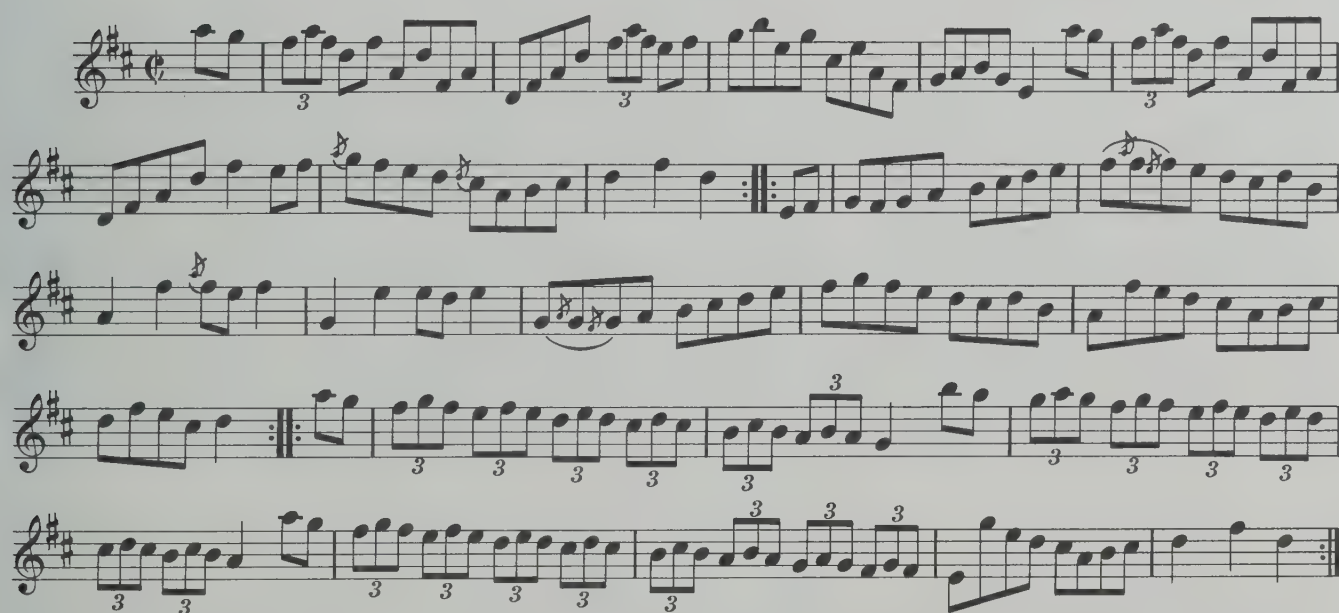
McDERMOTT'S HORNPIPE



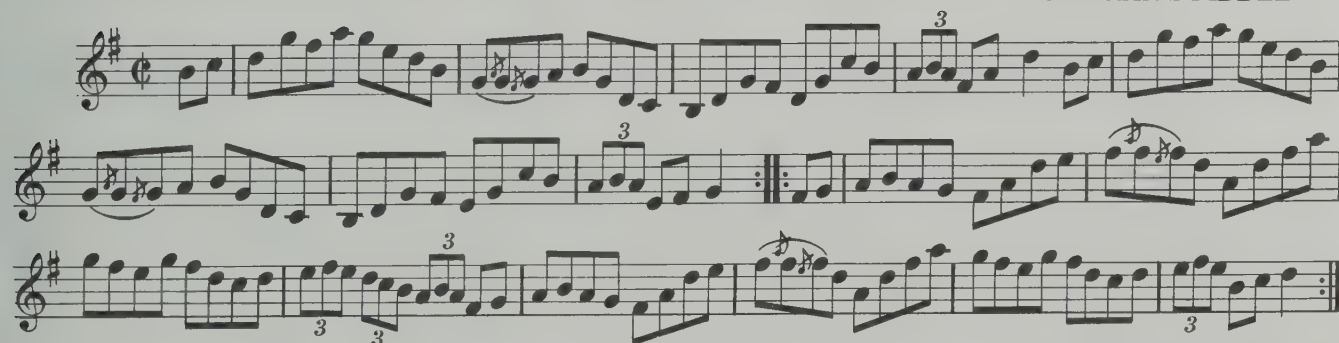
GLENGARIFF BAY



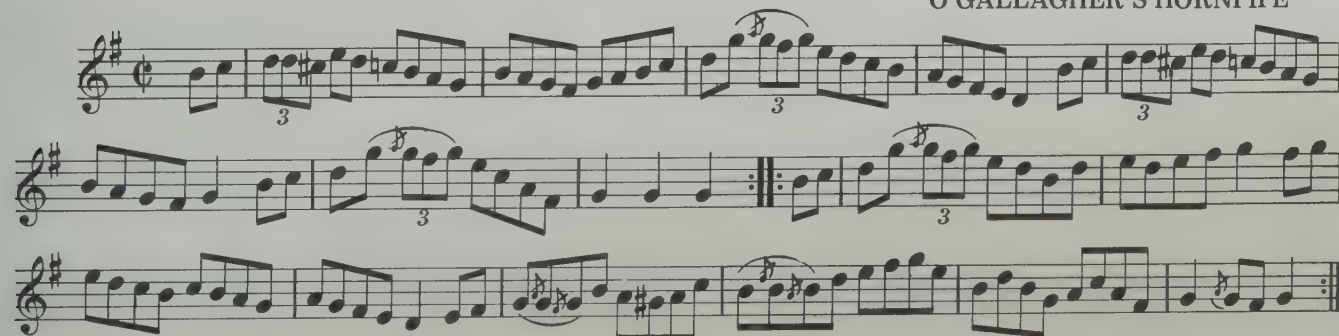
THE SWEEP'S HORNPIPE



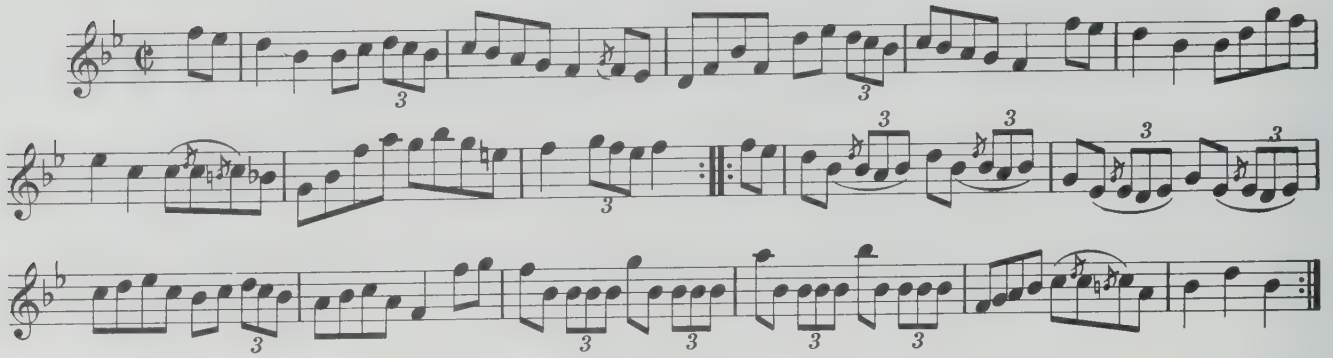
SPELLAN'S FIDDLE



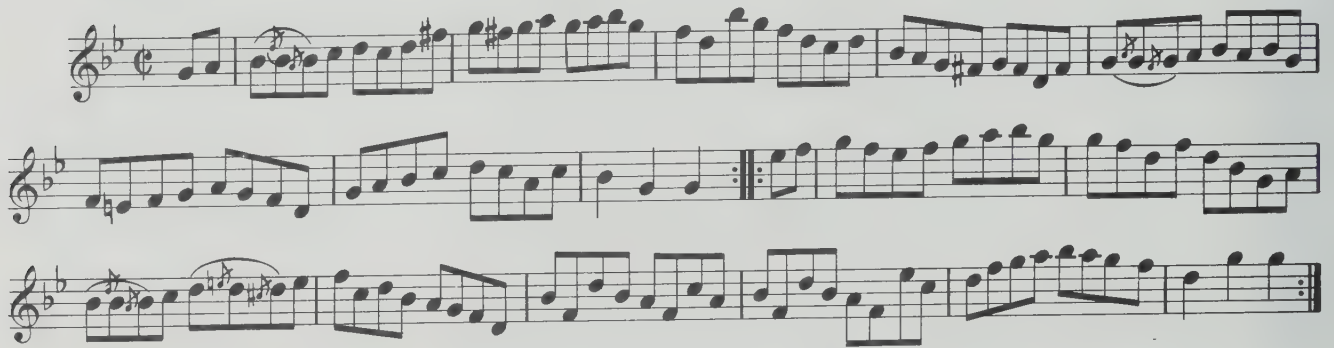
O'GALLAGHER'S HORNPIPE



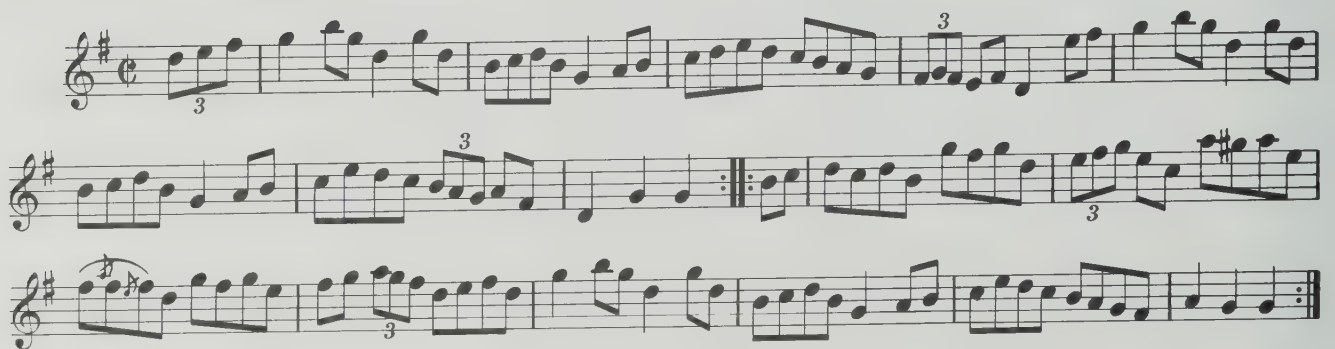
O'FENLON'S HORNPIPE



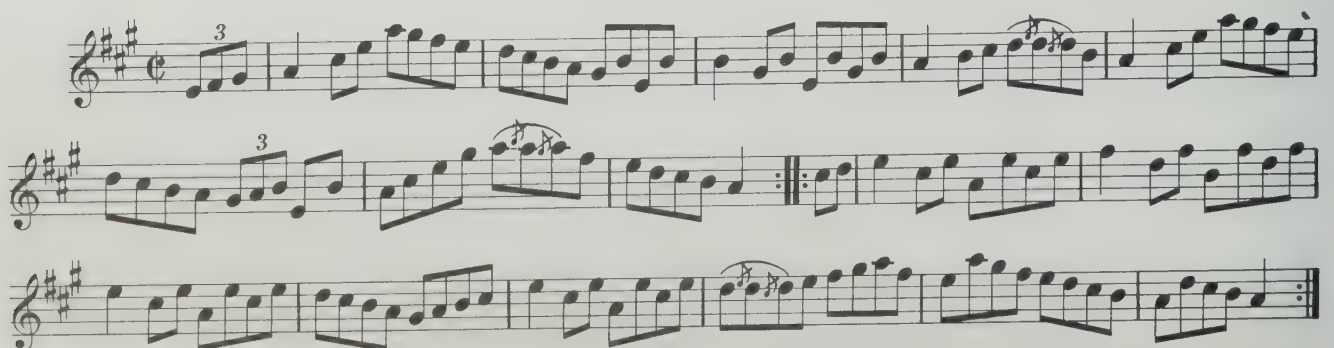
GALWAY BAY



THE GOODNATURED MAN



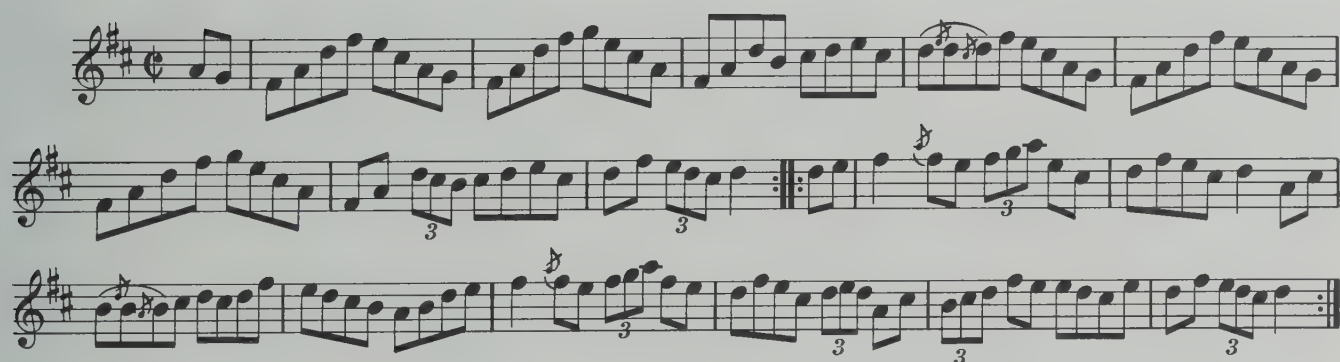
COMING FROM THE WEDDING



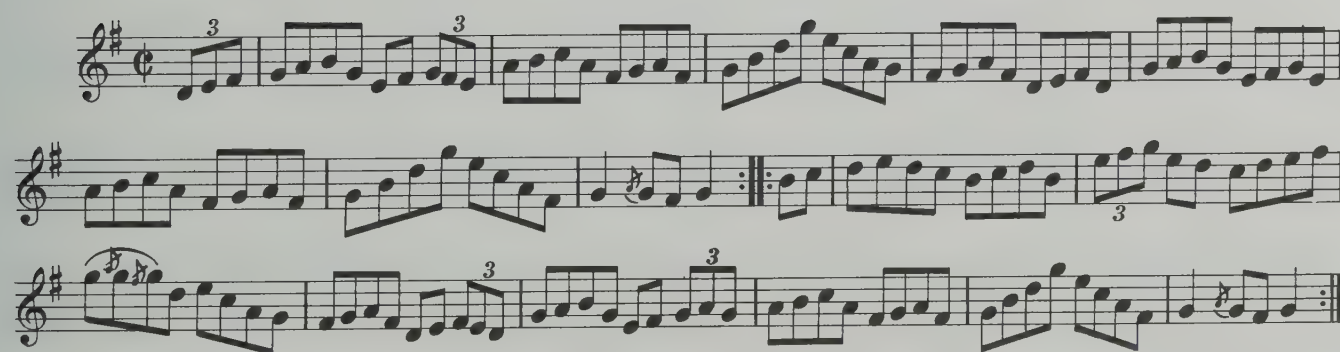
CRONIN'S RAMBLES



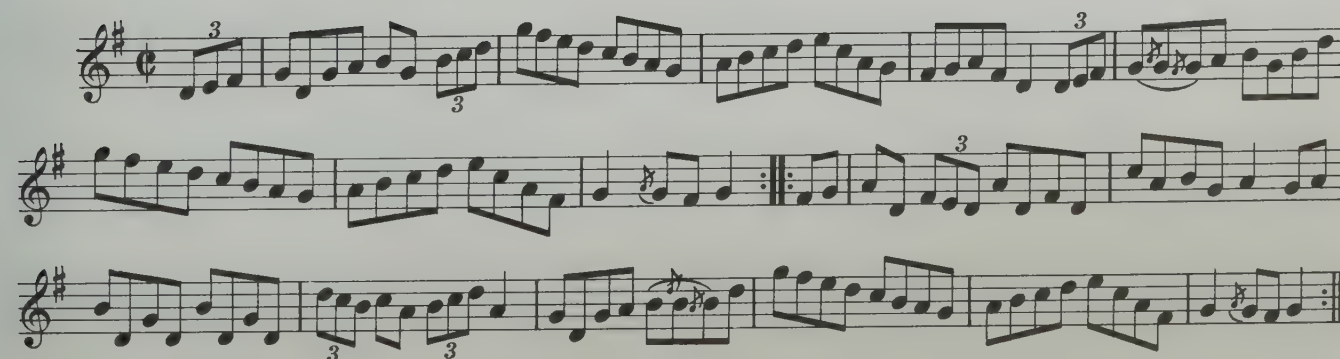
TOBIN'S RESOURCE



MURPHY'S HORNPIPE



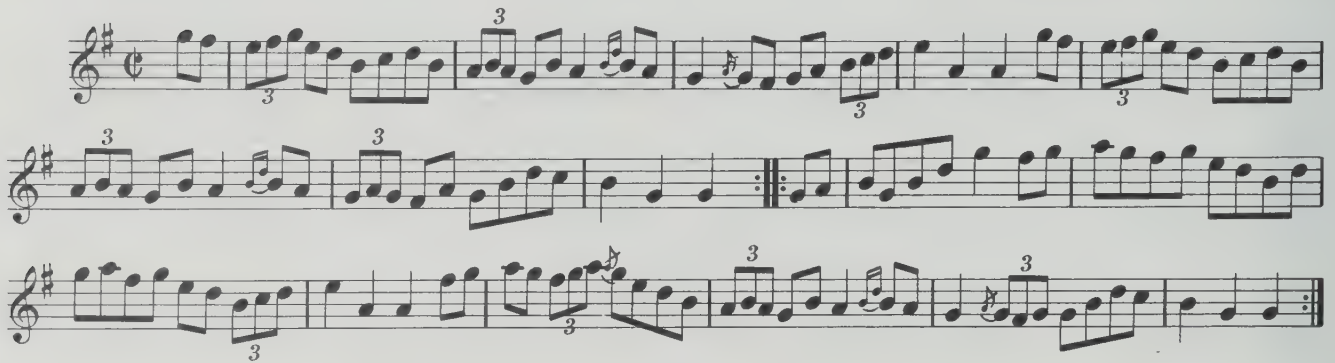
THE FAIR MAIDENS



THE BANKS OF THE NILE



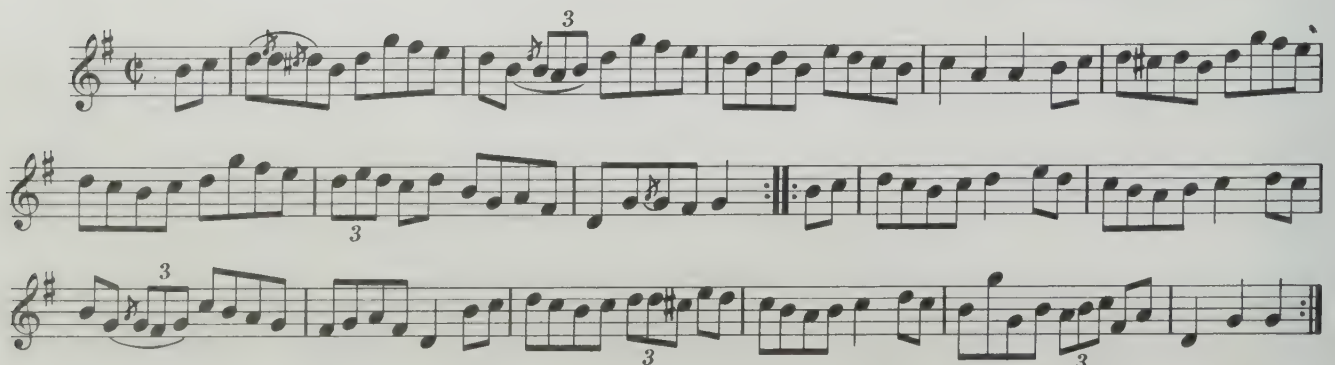
STACK OF BARLEY



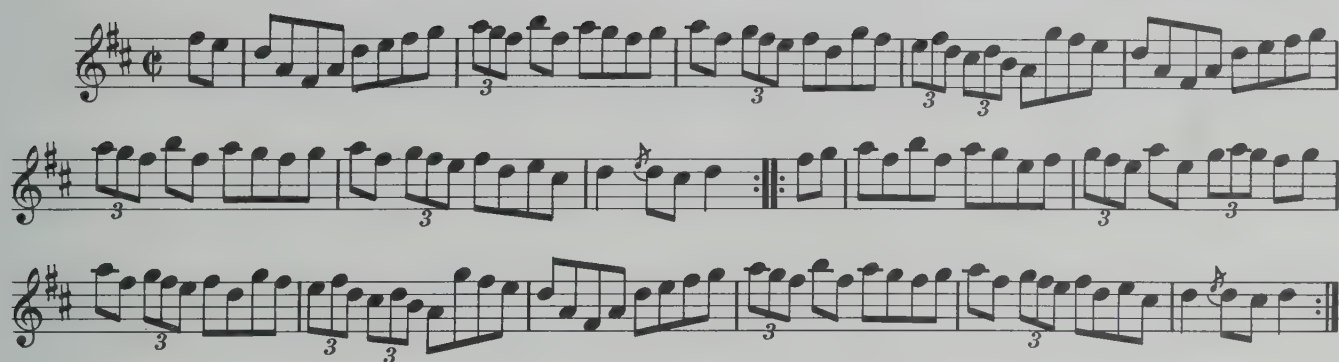
OFF TO CALIFORNIA



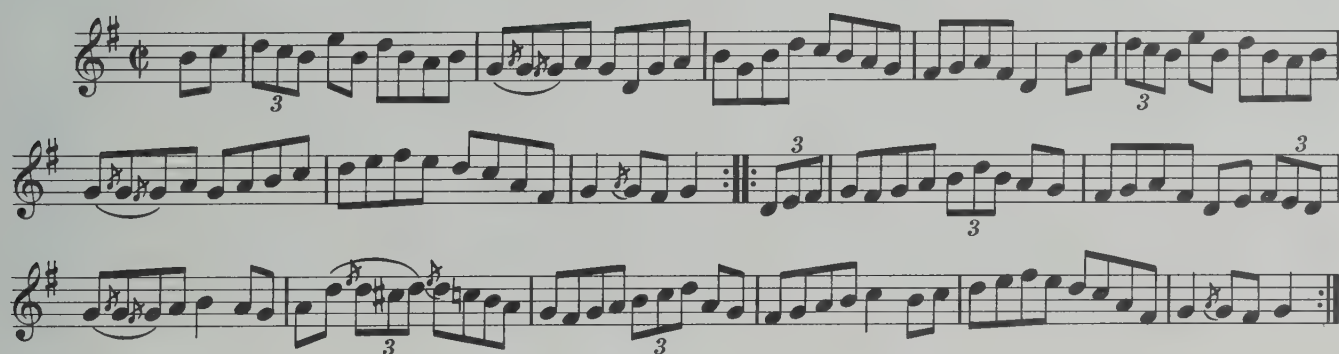
THE MERRY SOLDIER



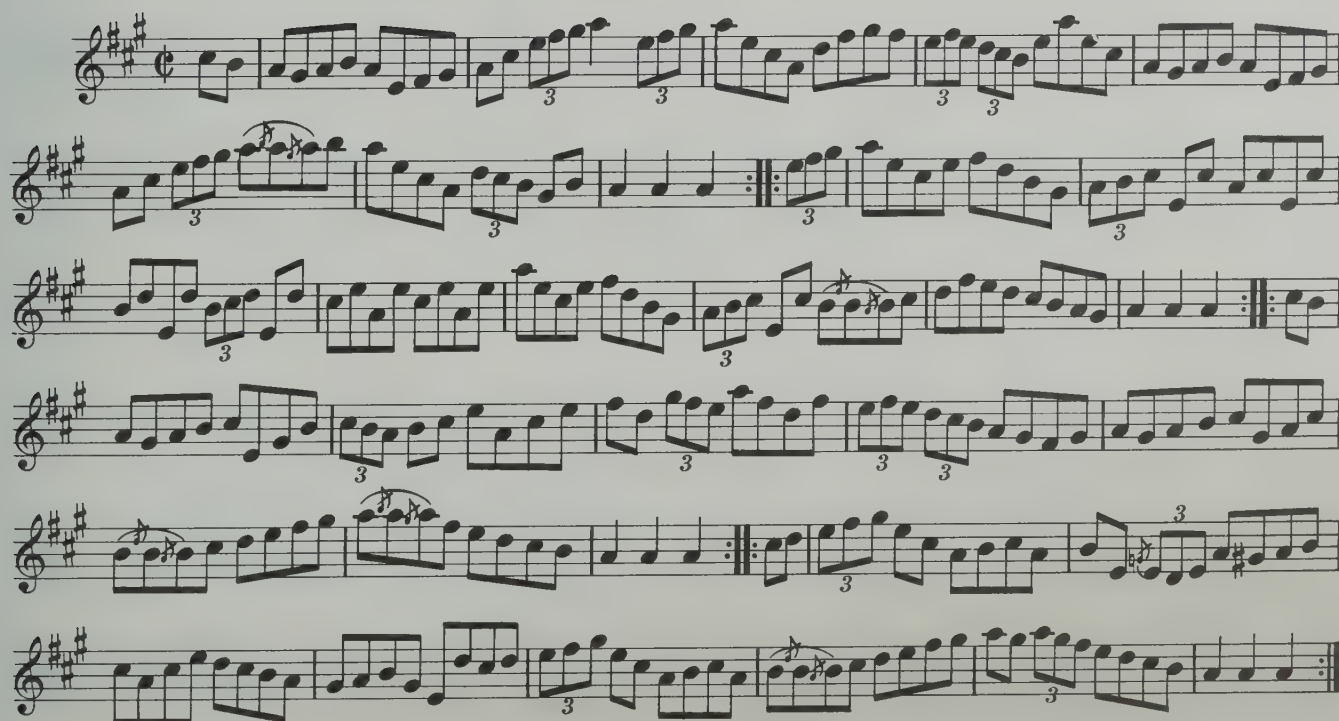
THE ROSE OF DRISHANE



THIRTY YEARS AGO



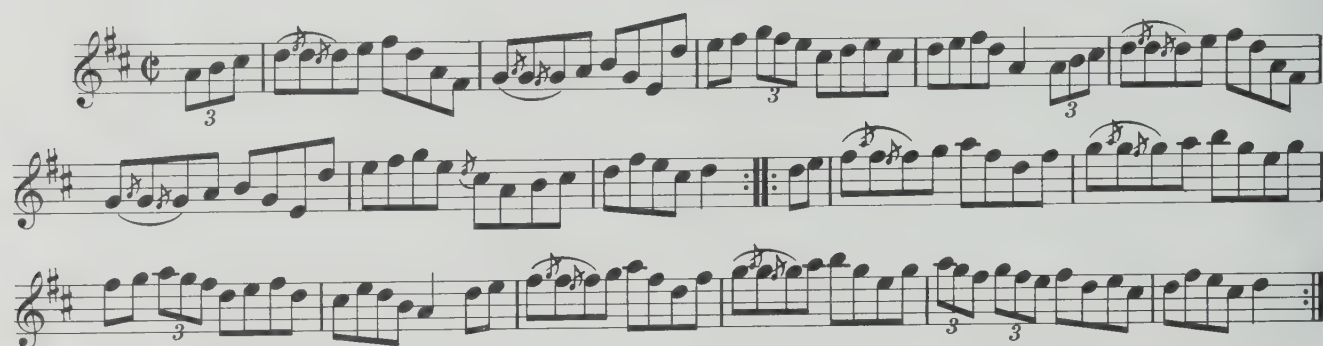
ROGERS O'NEILL



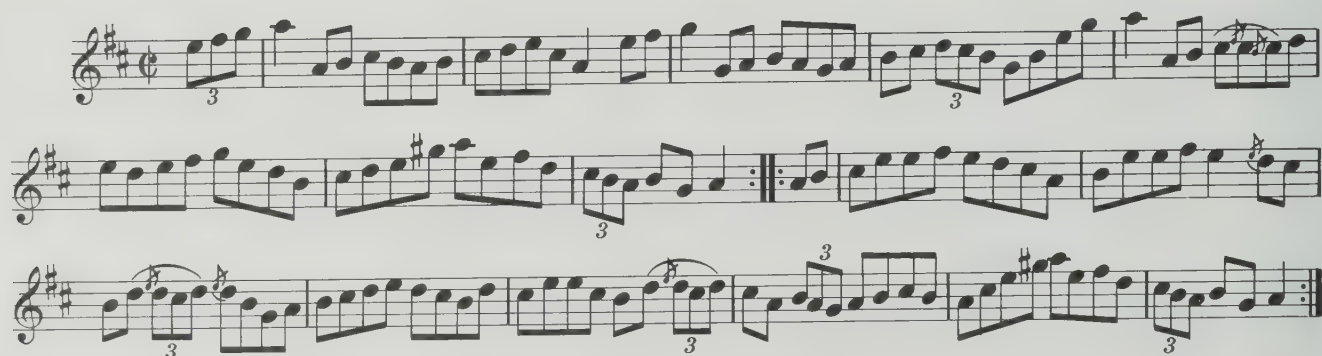
YOUGHAL HARBOR



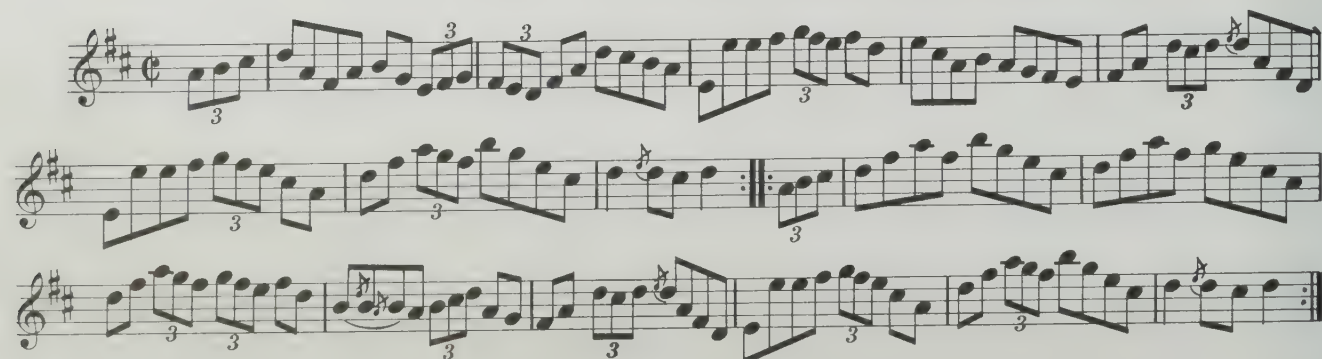
THE SMOKY CHIMNEY



THE NIGHT WE MADE THE MATCH



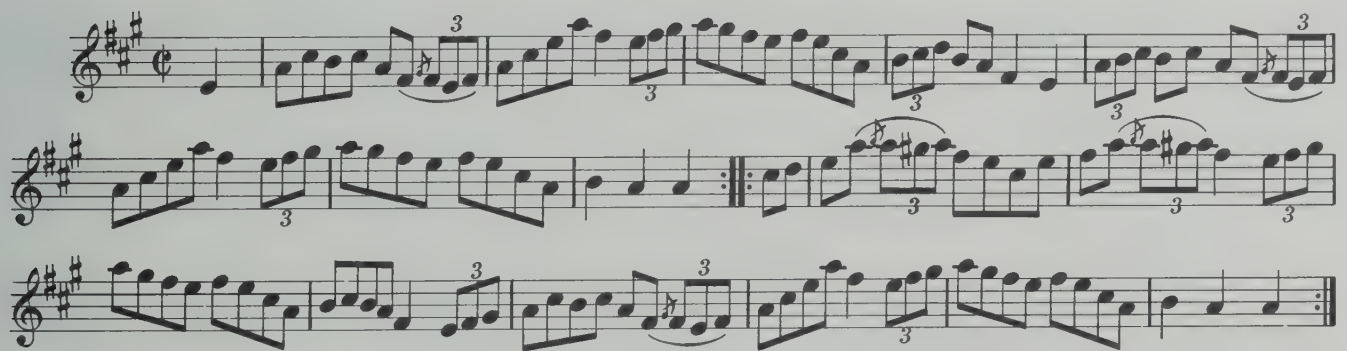
THE PLEASURES OF HOPE



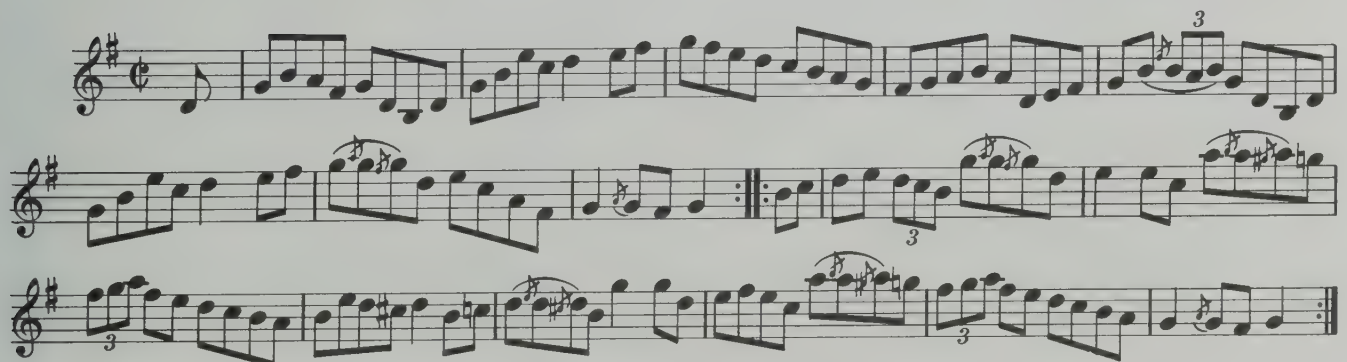
BYRNE'S HORNPIPE (TOMMY HILL'S FAVORITE)



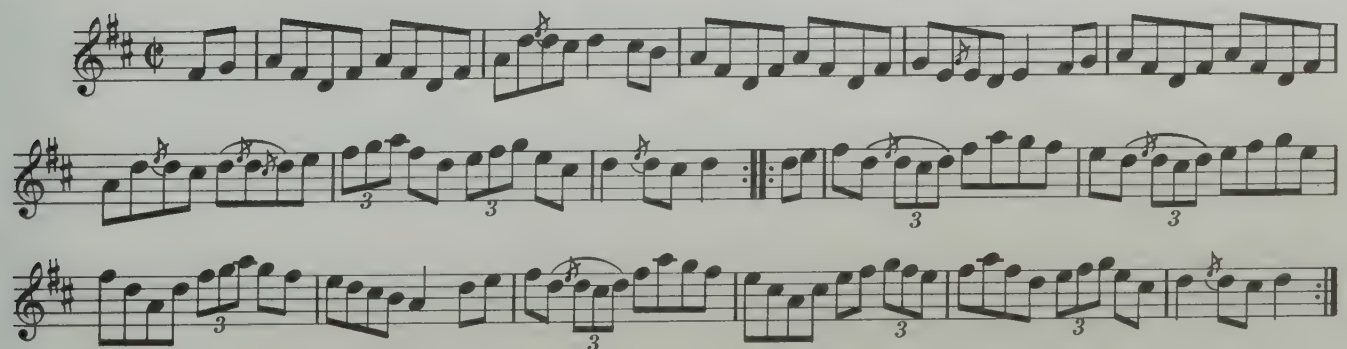
WHISKEY YOU'RE THE DEVIL



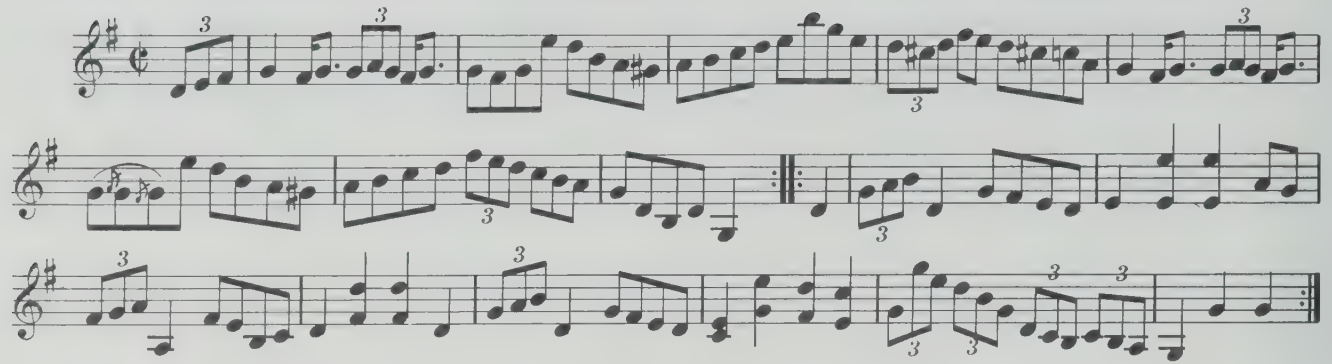
THE TWILIGHT STAR



SOLDIER'S JOY



YOUNG EDMOND O'NEILL



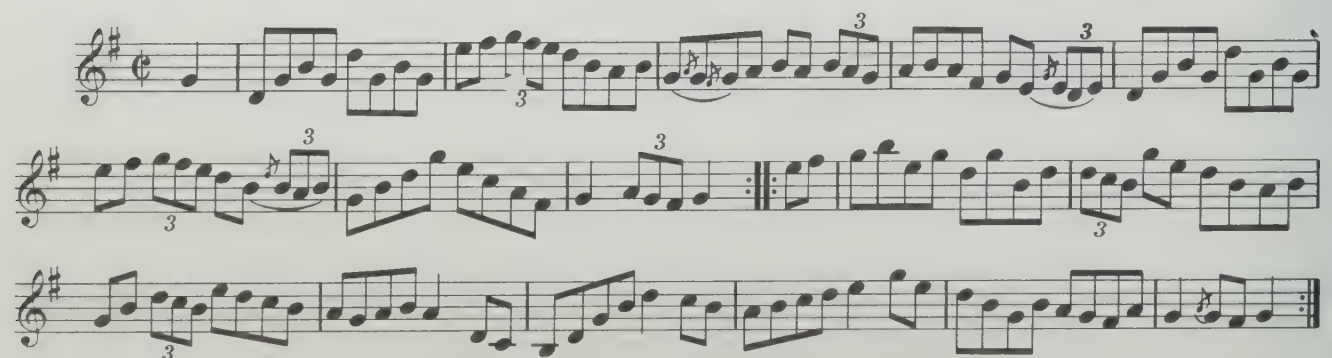
THE SUPPLE DANCER



THE GLASGOW HORNPIPE



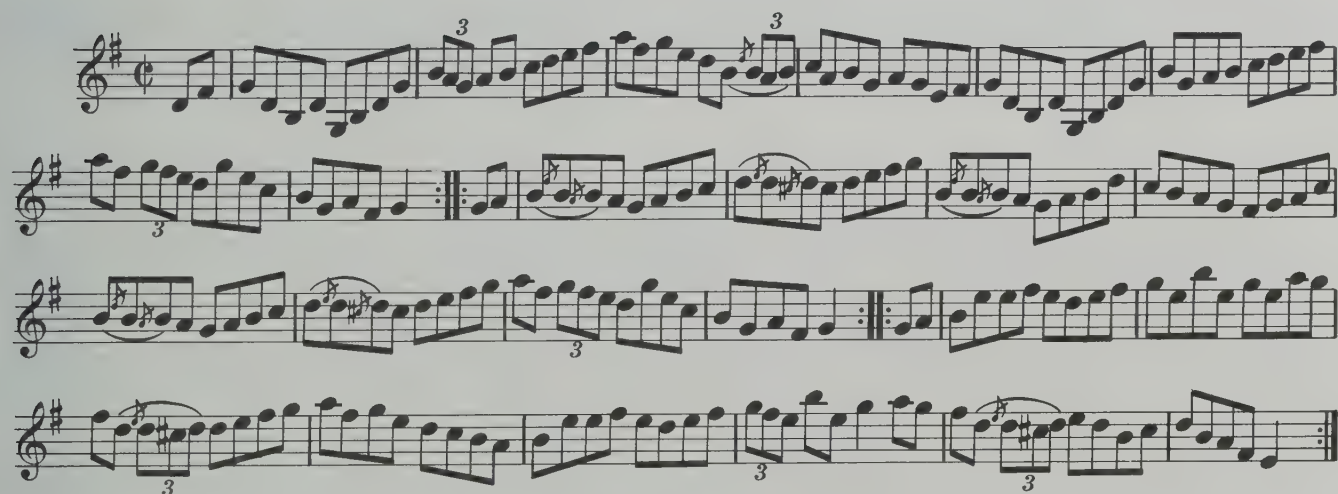
THE GREEN FLAG



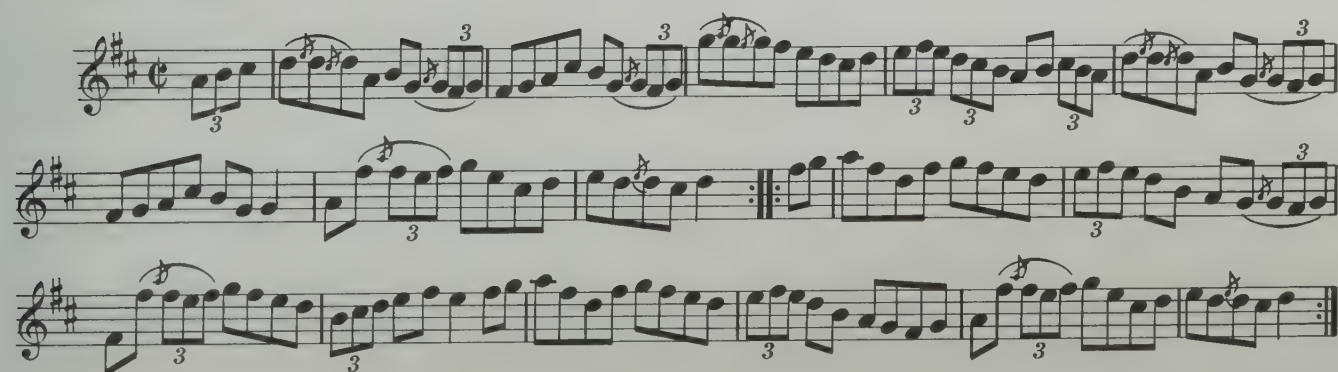
OLD MAN QUINN



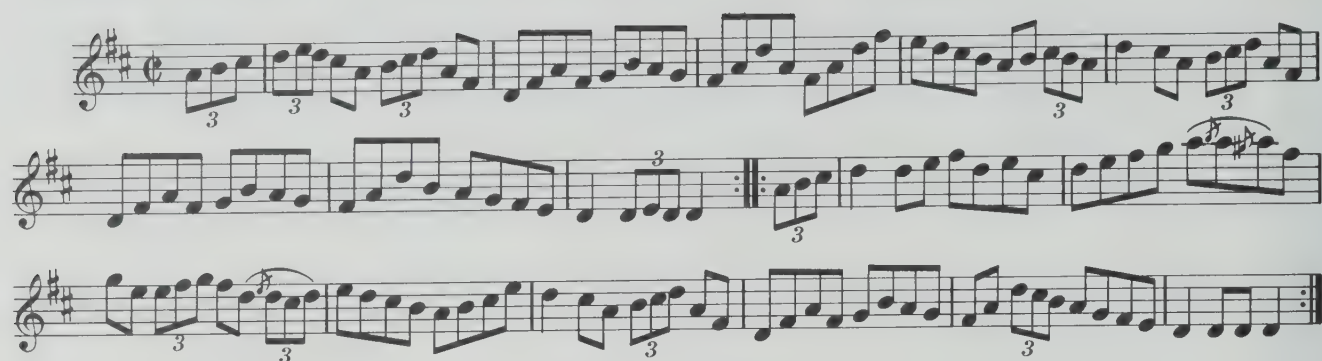
THE FULL OF THE BAG



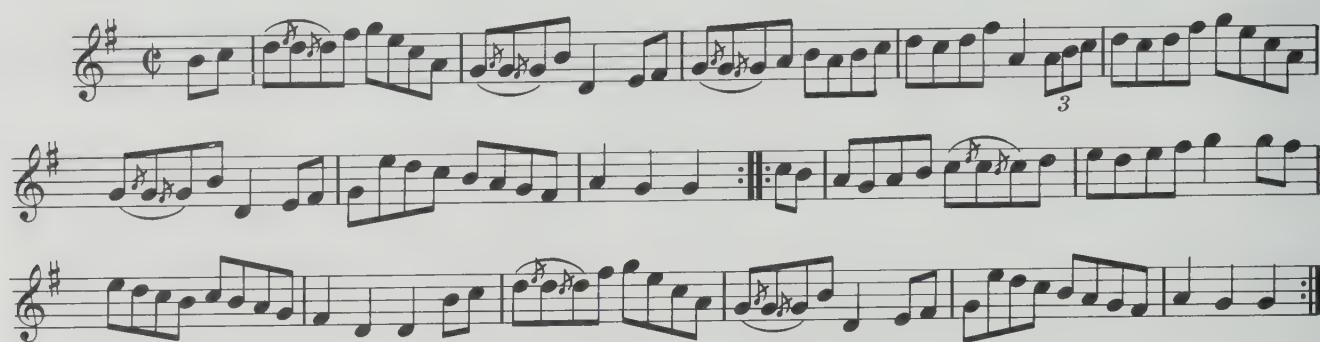
THE GOLDEN VALE



THE HONEYSUCKLE



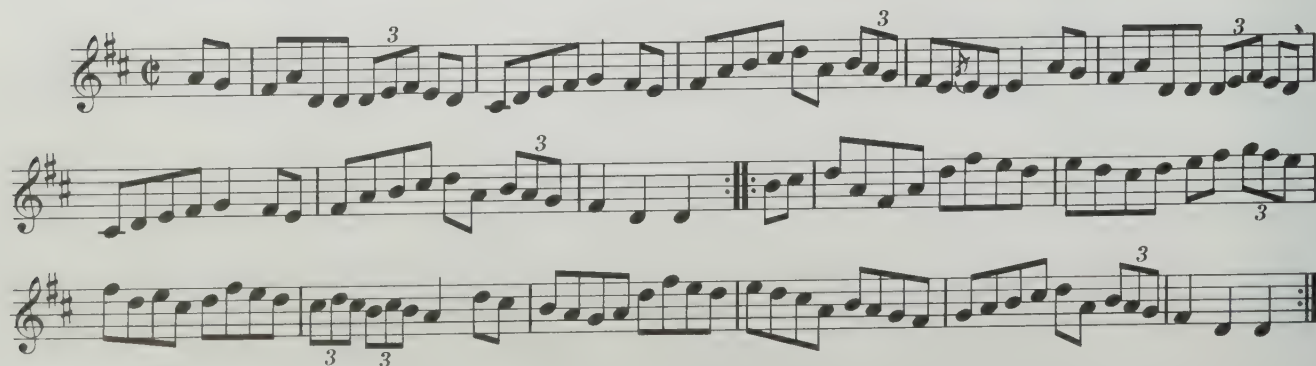
THE STAR



THE FLOWERS OF ANTRIM



O'CONNOR'S FANCY



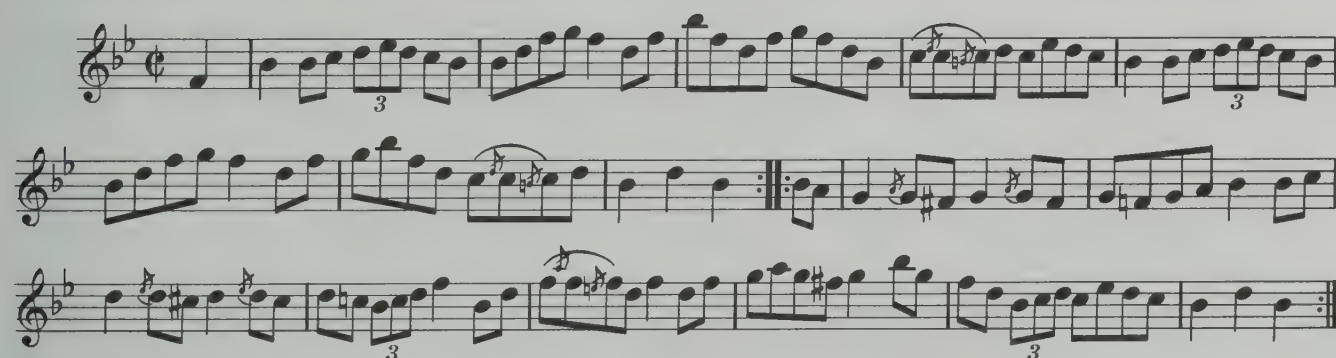
THE PIPER'S DESPAIR



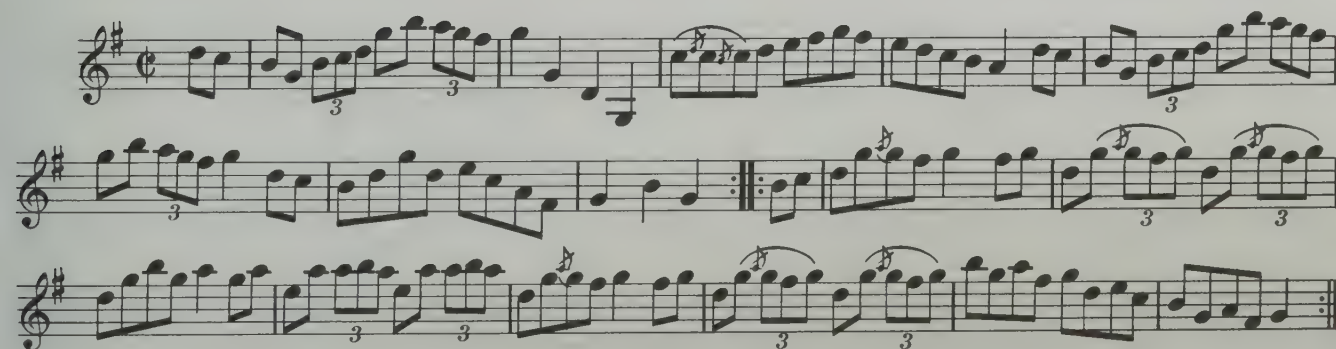
THE LIGHT IN THE WINDOW



THE HANDY MAN



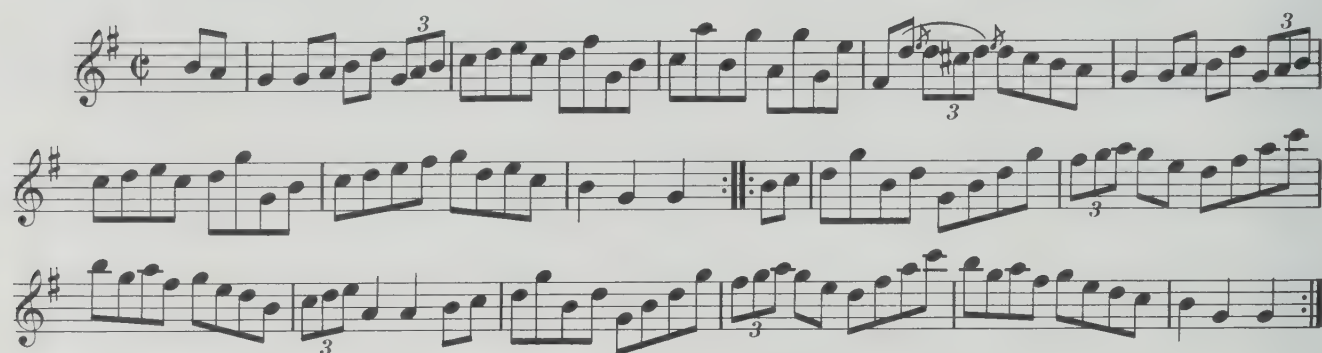
SAULT'S OWN HORNPIPE



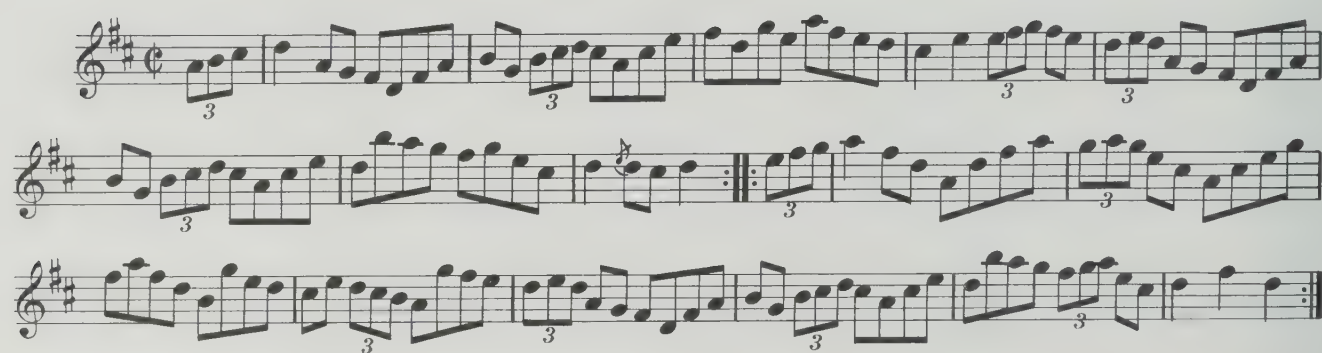
TOMORROW MORNING



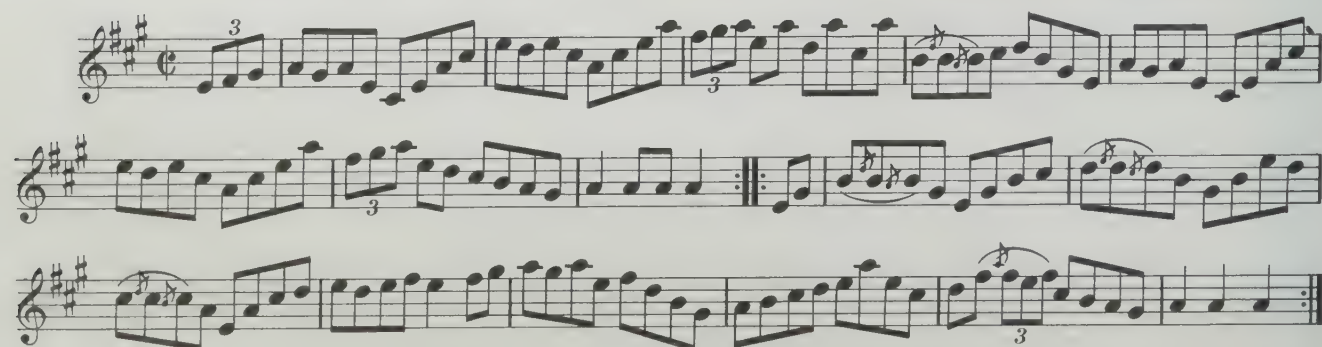
GILMORE'S HORNPIPE



CLARK'S HORNPIPE



THE BOYS FROM THE EAST



THE SILK HANDKERCHIEF



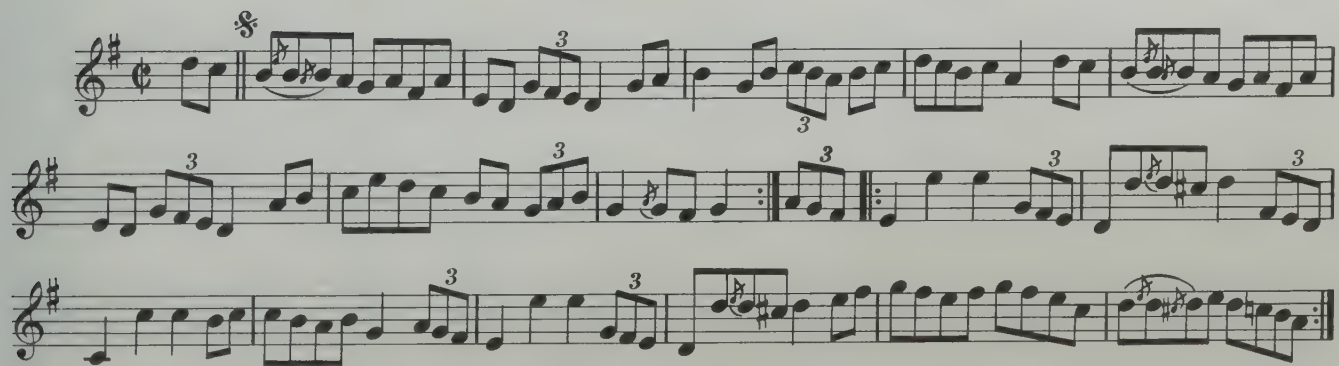
THE PEACEMAKER



THE PANSY BLOSSOM



MOLLY IN THE GARDEN



D.S.

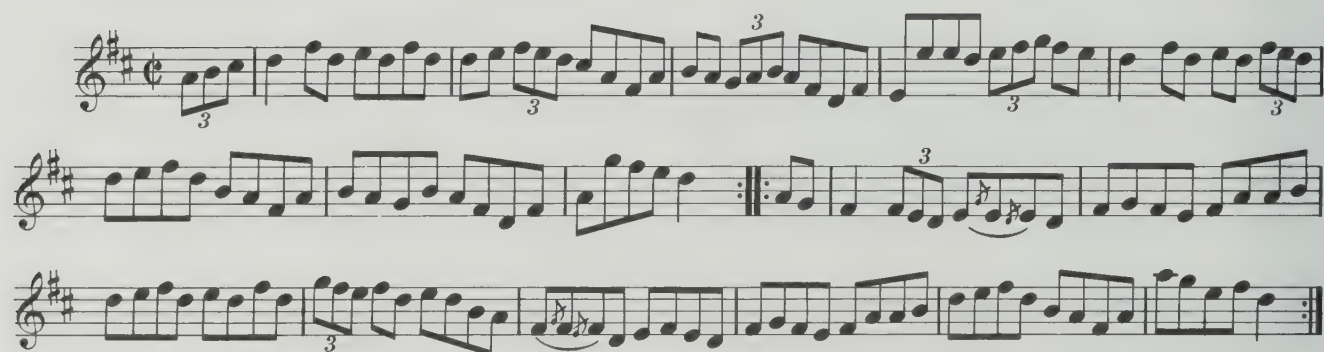
FATHER DOLLARD'S HORNPIPE



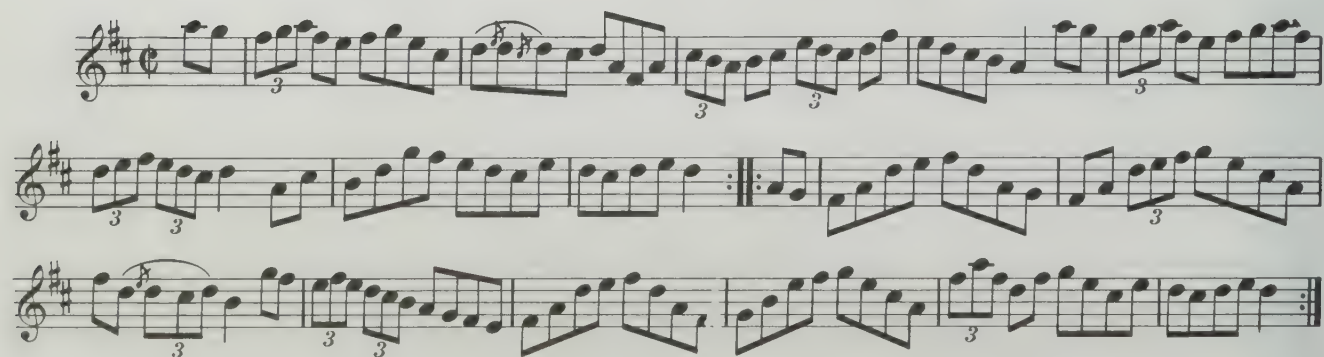
THE RECONCILIATION



THE FIELD MARSHAL



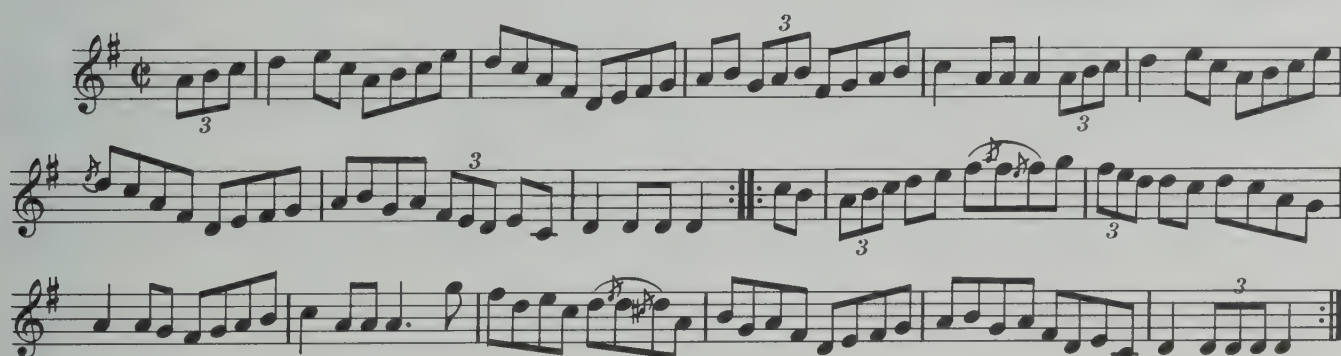
AN ECHO FROM LEINSTER



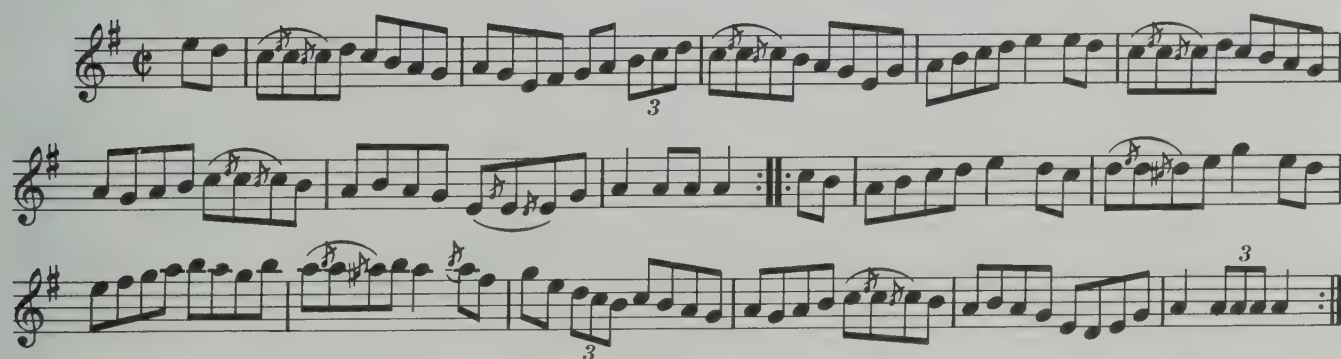
THE GLEN



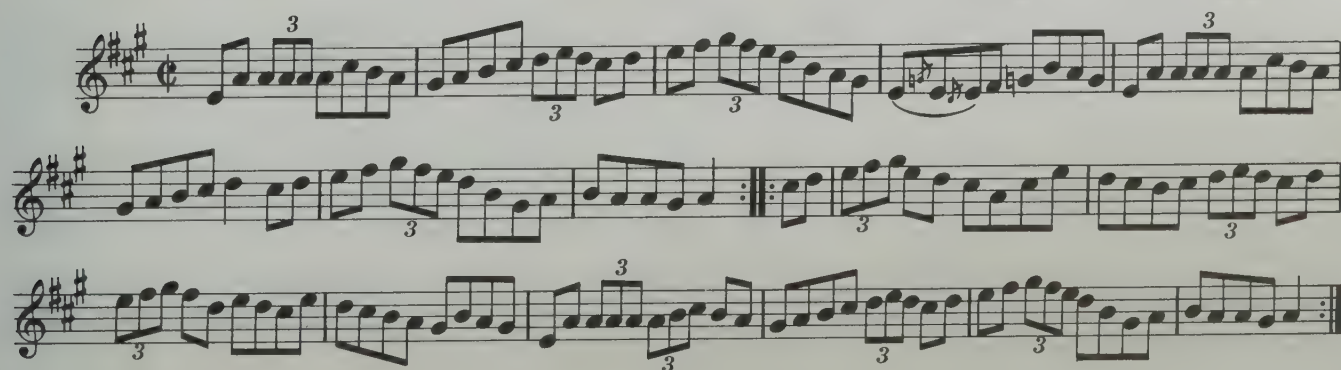
THE SEA CAPTAIN



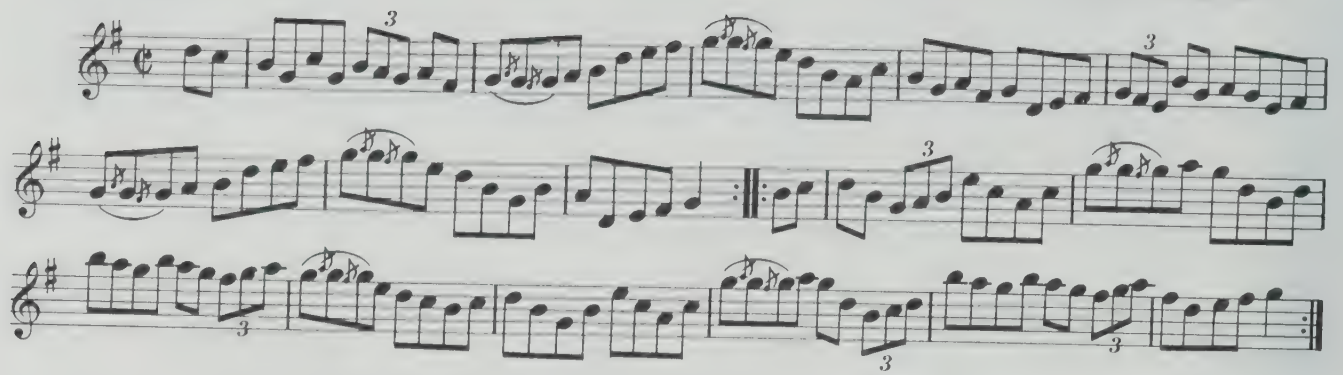
THE HUMORS OF BALLYCONNELL



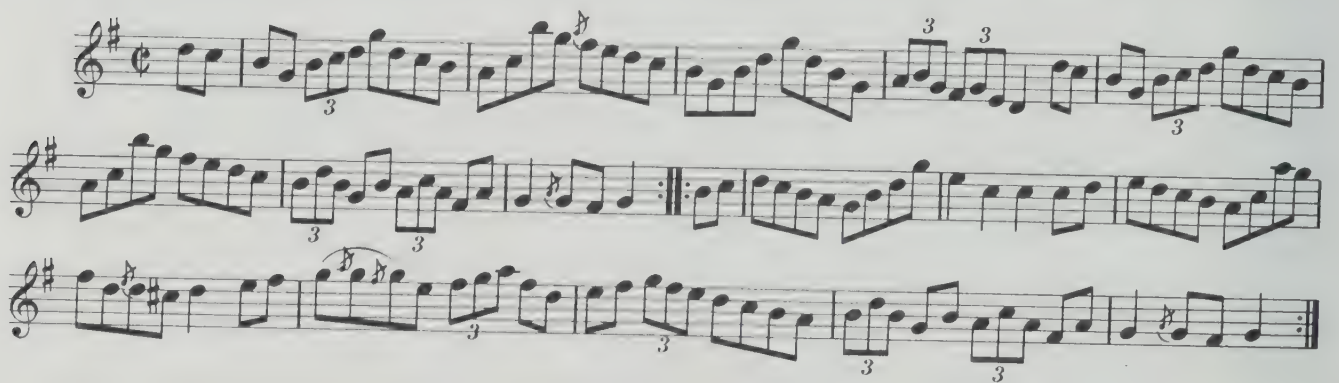
EARLY IN THE MORNING



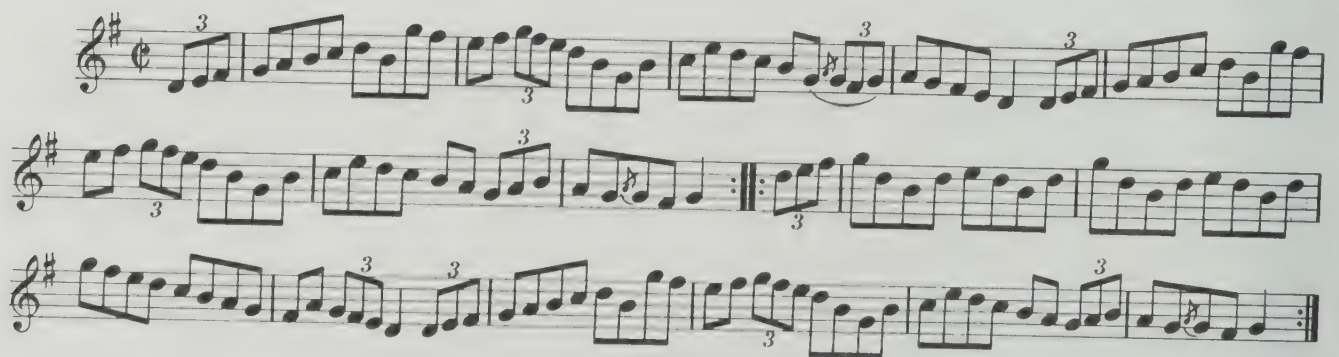
JULIA'S WEDDING



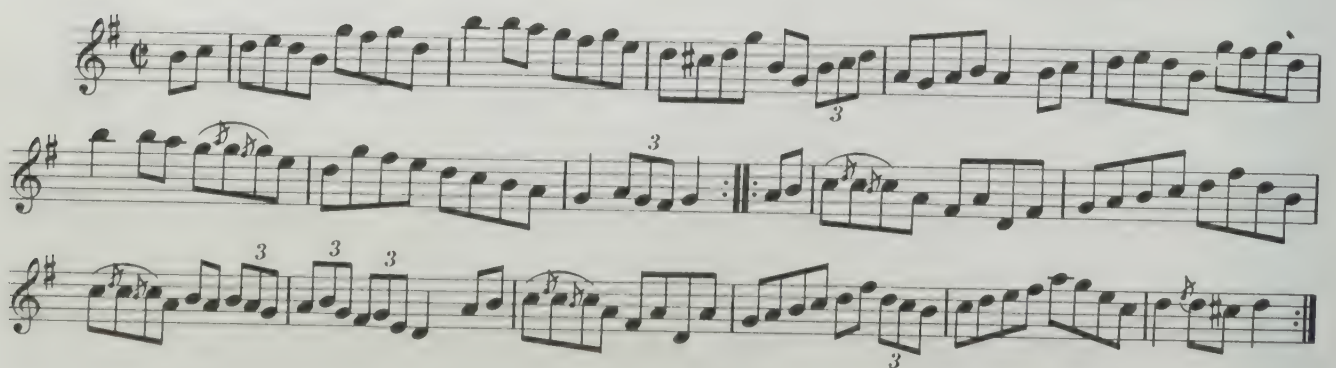
BILL BLACK'S HORNPIPE



WHISTLING MIKE



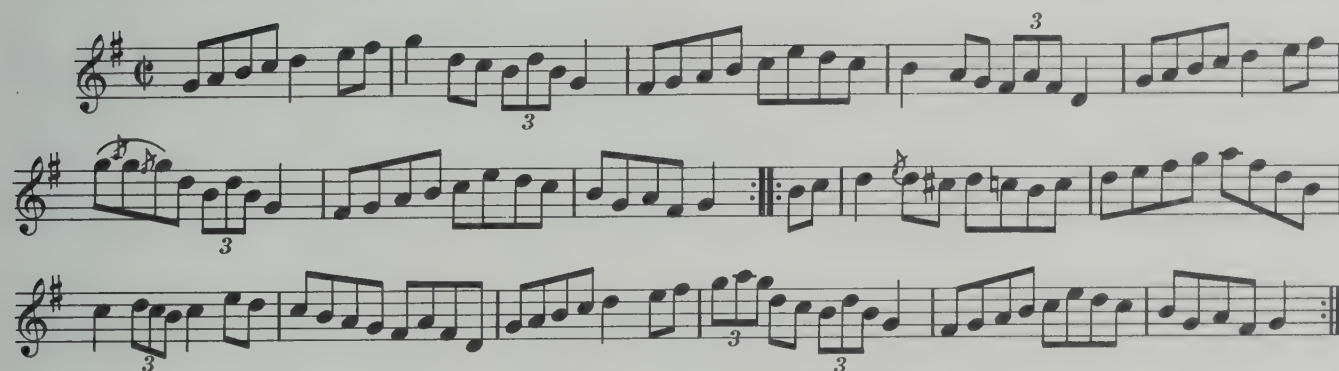
HUGH McARDLE'S FANCY



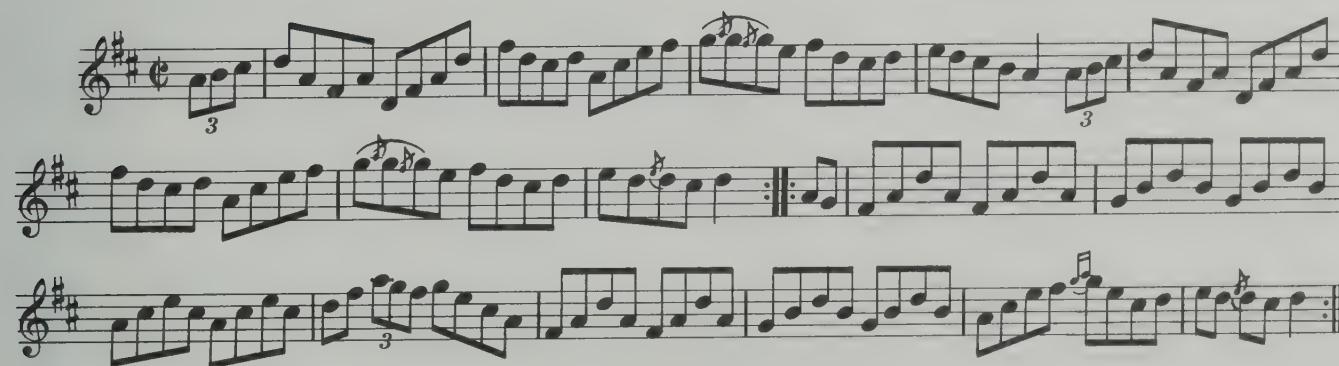
THE SPRING GARDEN



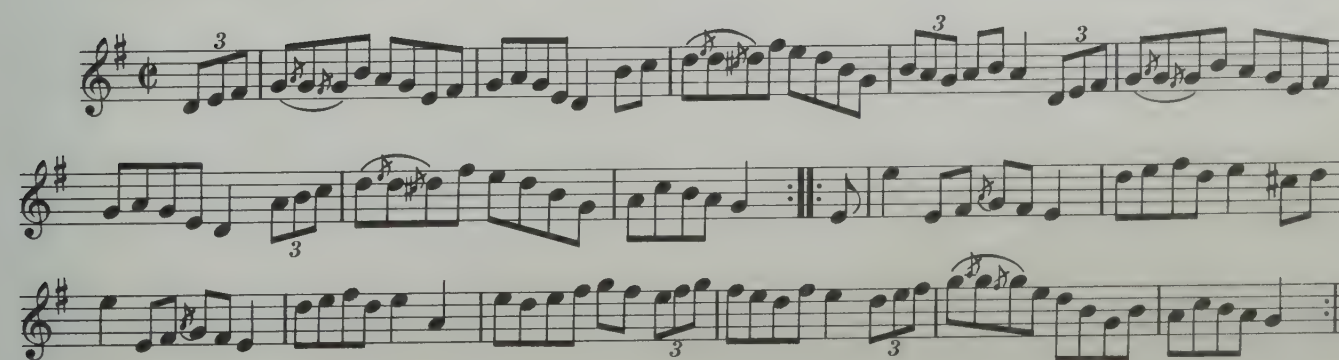
BATH ROAD HORNPIPE



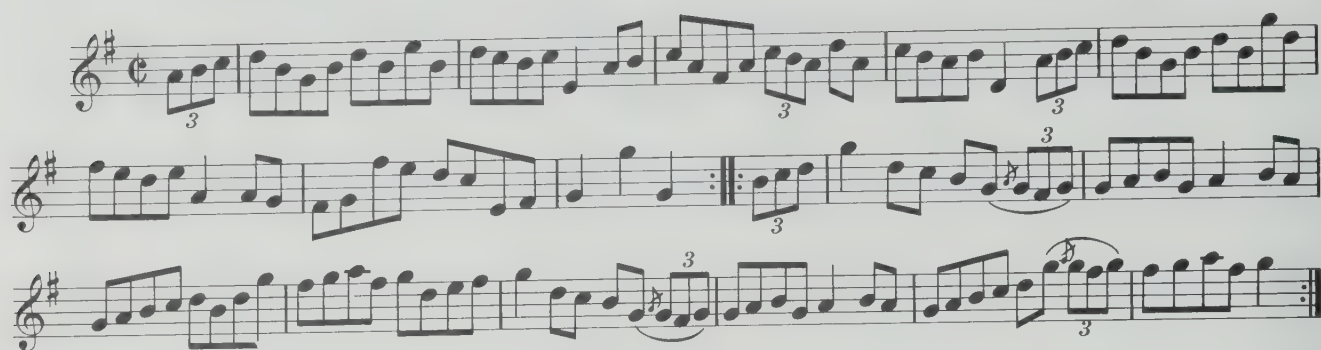
ALEXANDER'S HORNPIPE



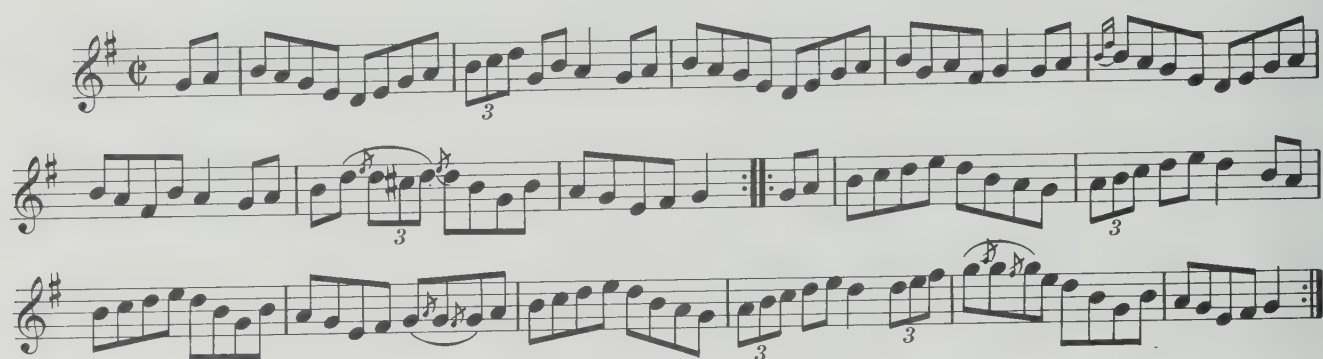
THE SUNRISE



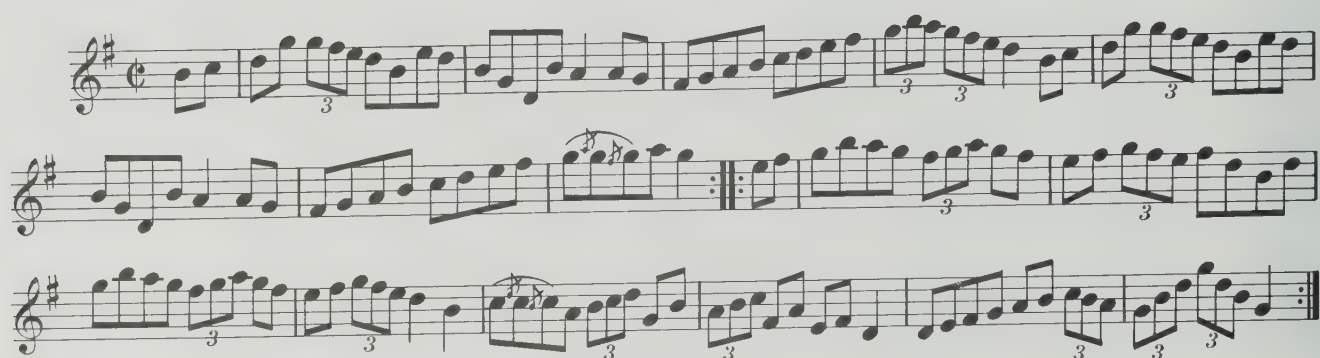
THE NORTHERN TROUPE



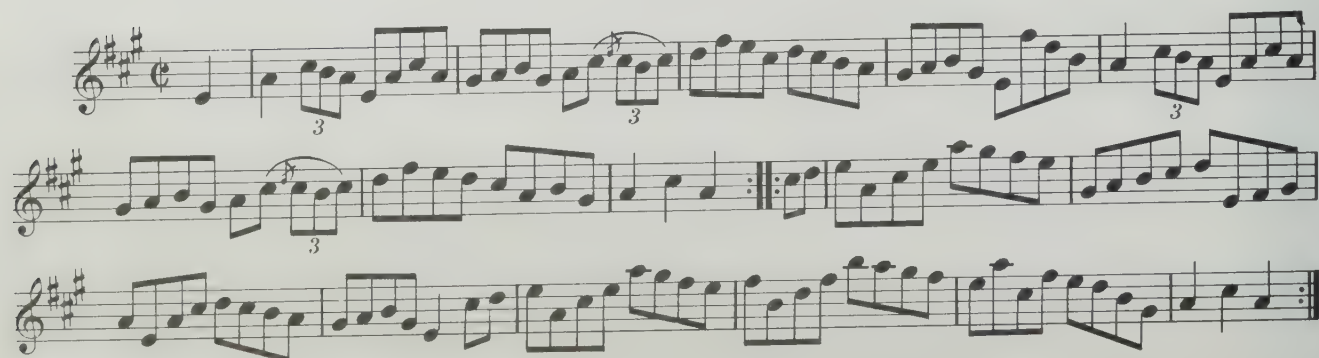
THE PRIDE OF THE PARISH



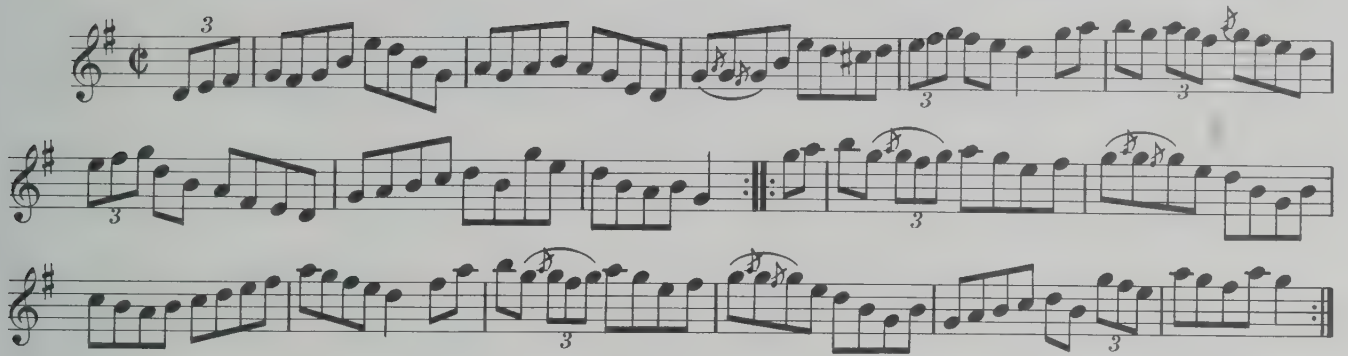
O'DONNELL'S HORNPIPE



LARRY LYNCH'S HORNPIPE



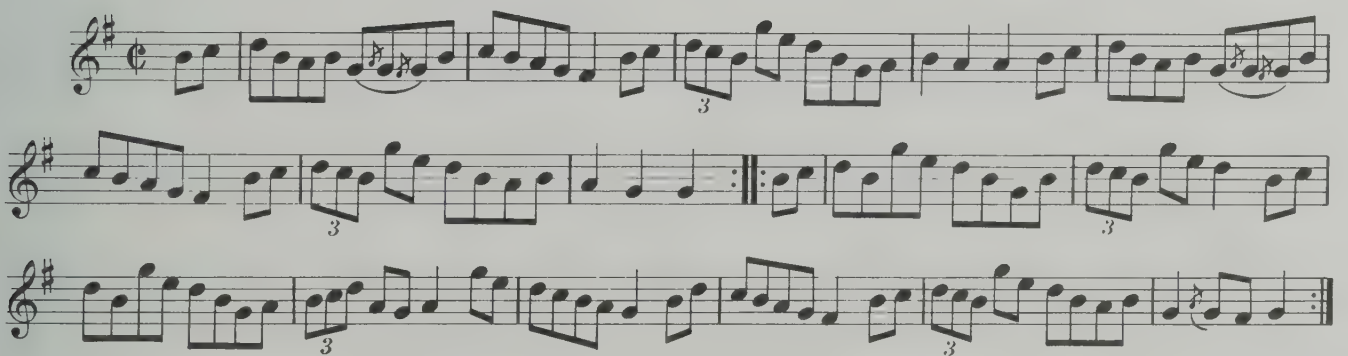
THE HUMORS OF ENNISKEAN



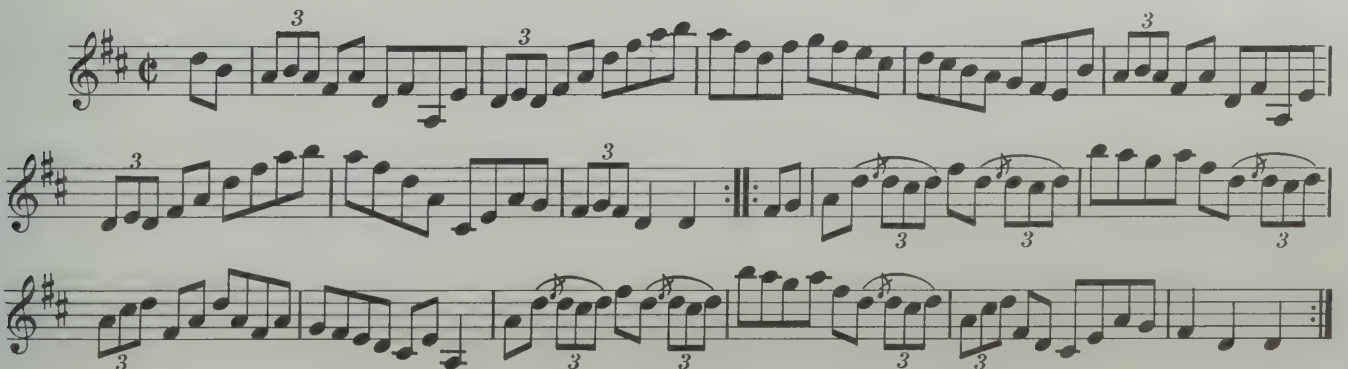
MY DARLING FAIR MAID



BALLINCOLLIG IN THE MORNING



THE FLOWERS OF SPRING



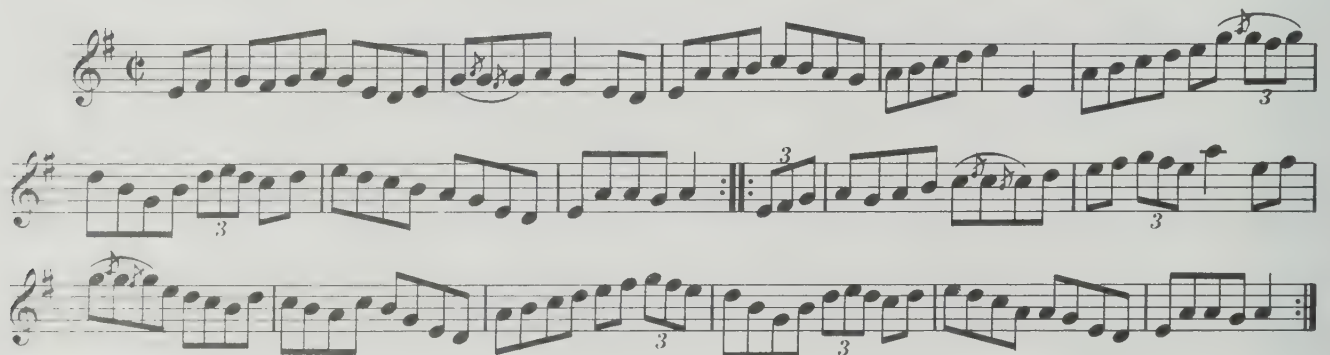
THE WOODS OF KILKENNY



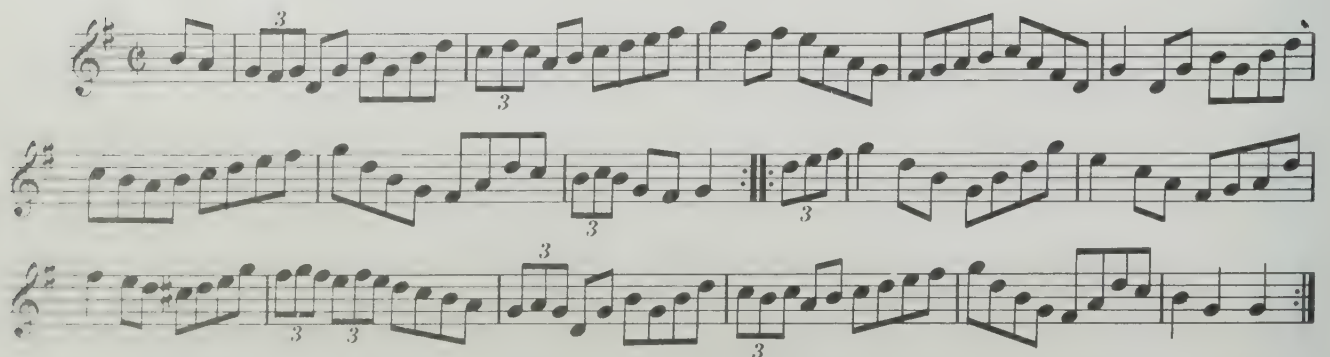
A STRANGER FROM LIMERICK



FROST AND SNOW



THE FRIENDLY VISIT



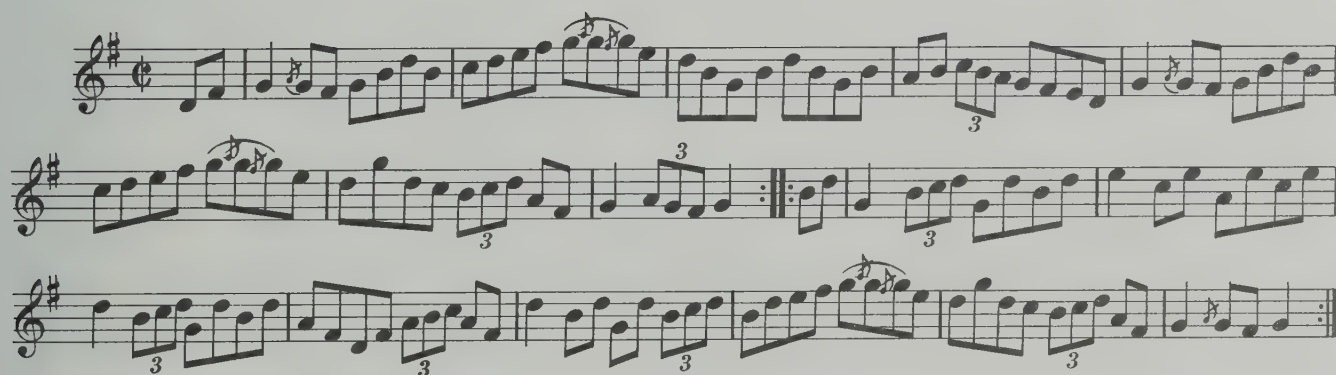
TIM THE TURNCOAT



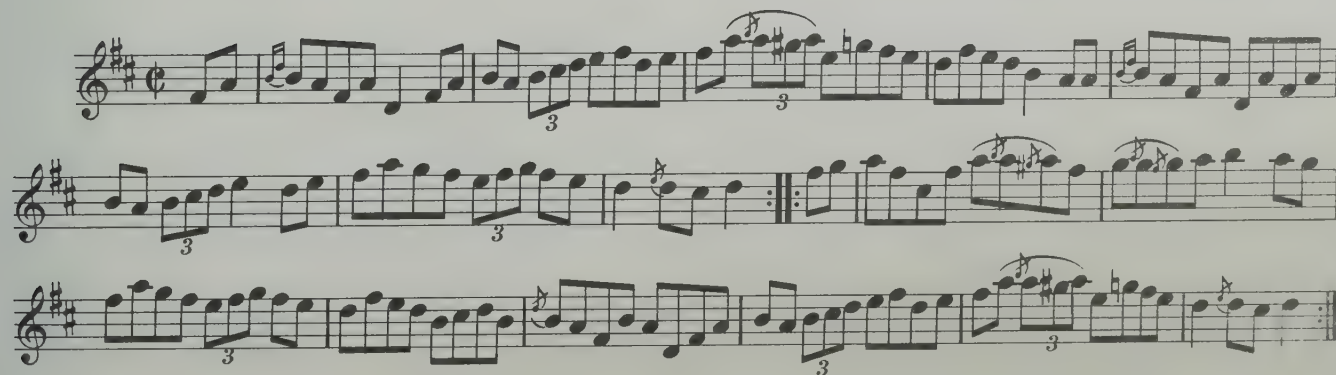
THE OLD VEST AND CRAVAT



THE LAKESIDE ROAD



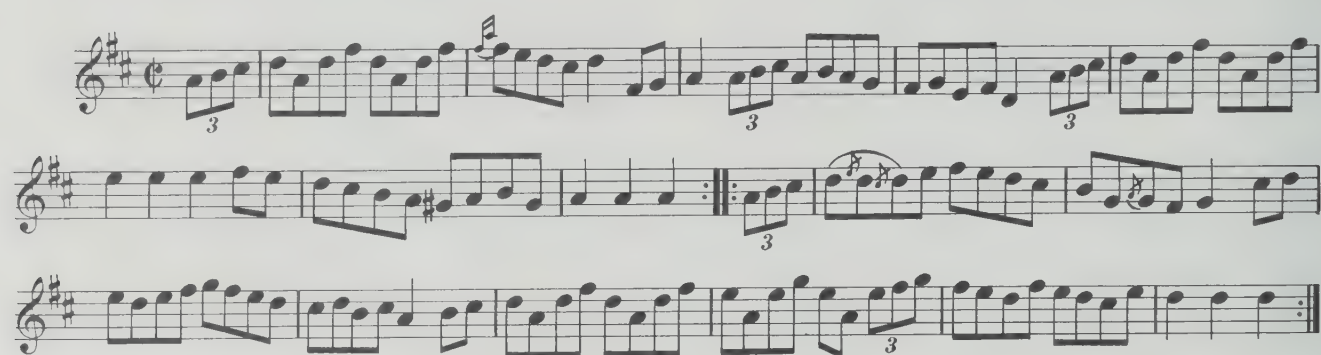
THE BOYS OF BLUEHILL



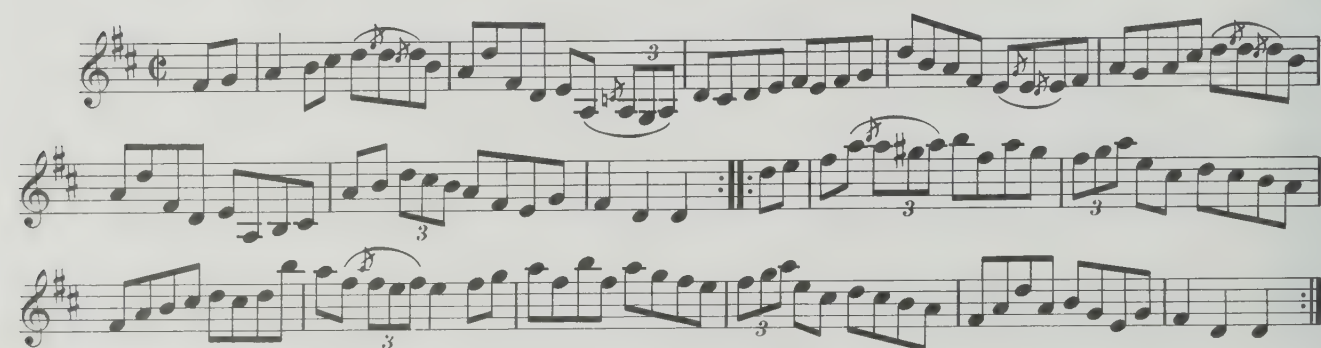
THE MEN FROM ULSTER



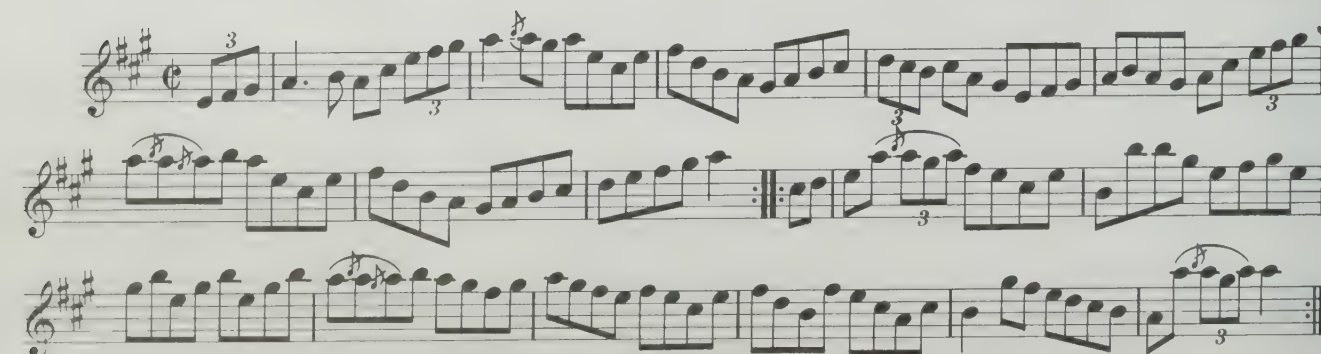
HULL'S VICTORY



THE THRESHERS



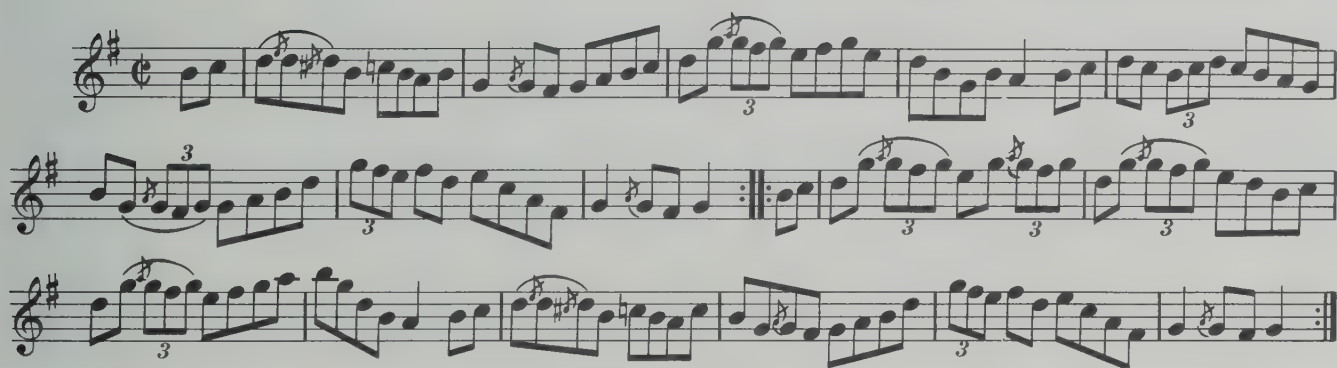
CHIEF O'NEILL'S VISIT



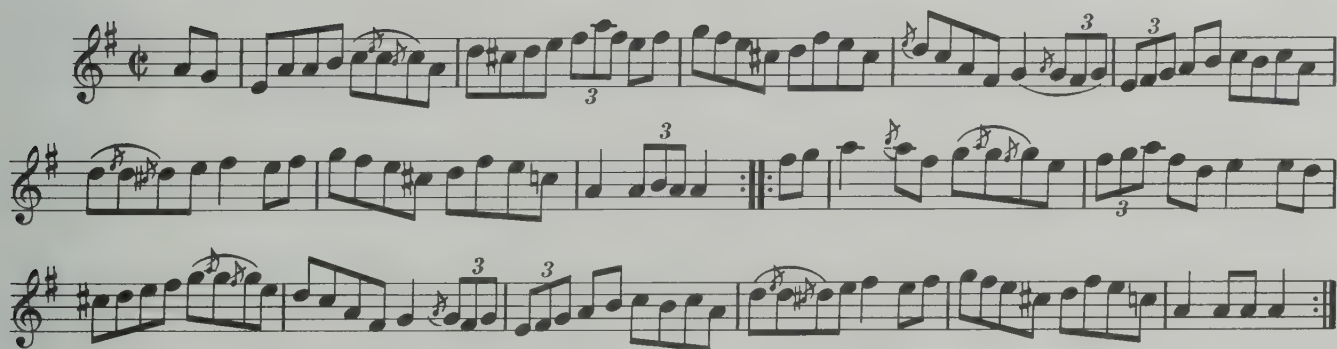
SORRY, TOO LATE



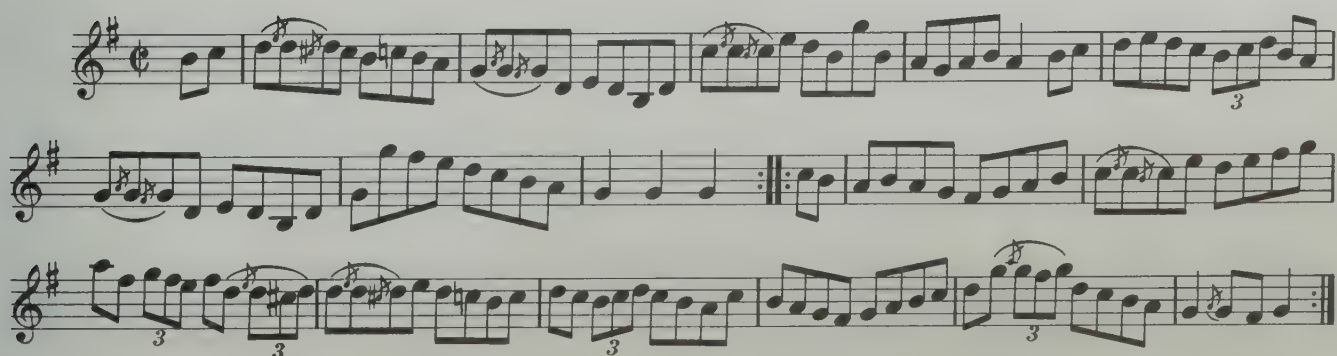
PRETTY MAGGIE MORRISSEY



THE FIRST OF MAY



AUTUMN WOODS



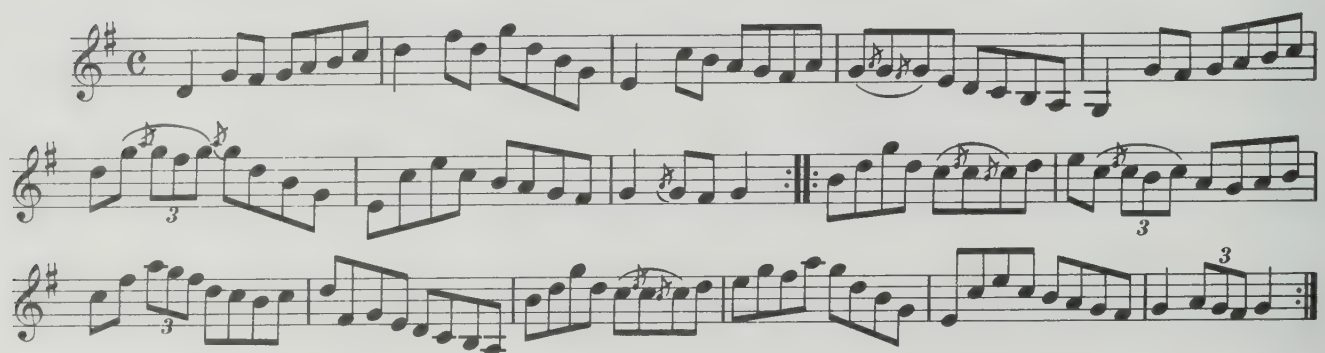
BONAPARTE'S DEFEAT



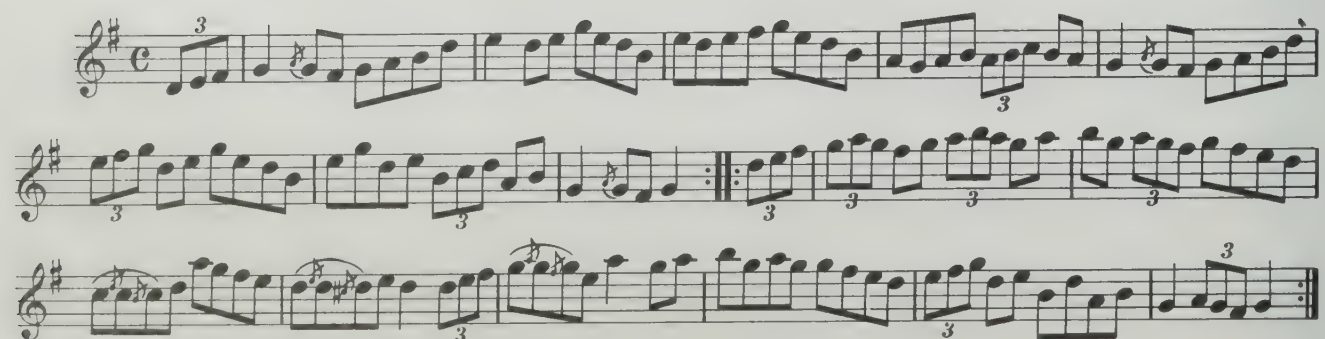
THE FIDDLERS' CONTEST



NELSON'S VICTORY



CORNEY DREW'S HORNPIPE



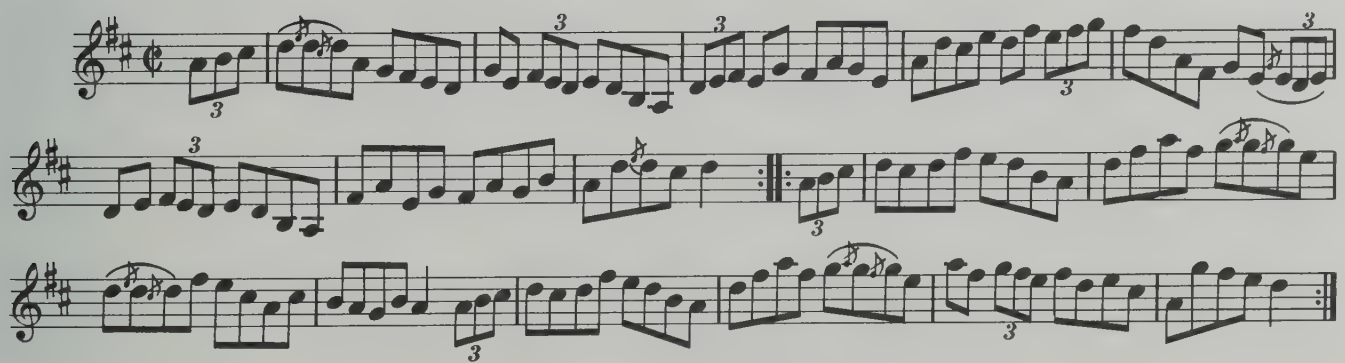
THE BELLES OF CLONALLAN



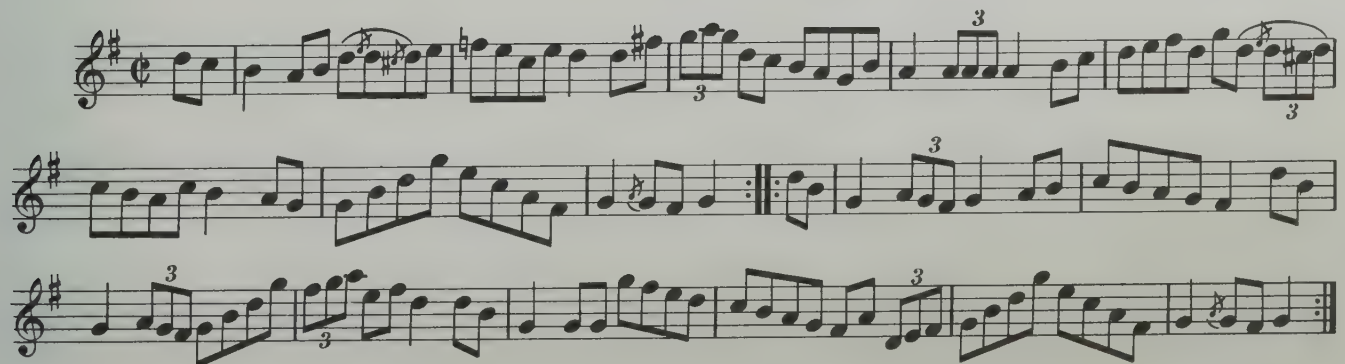
O'CONNOR'S FAVORITE



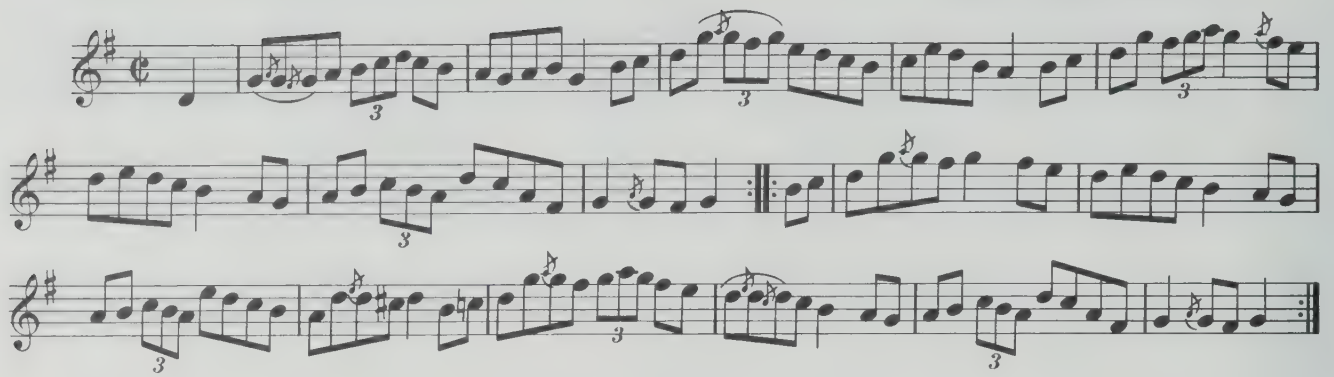
THE JOLLY LITTLE BOY



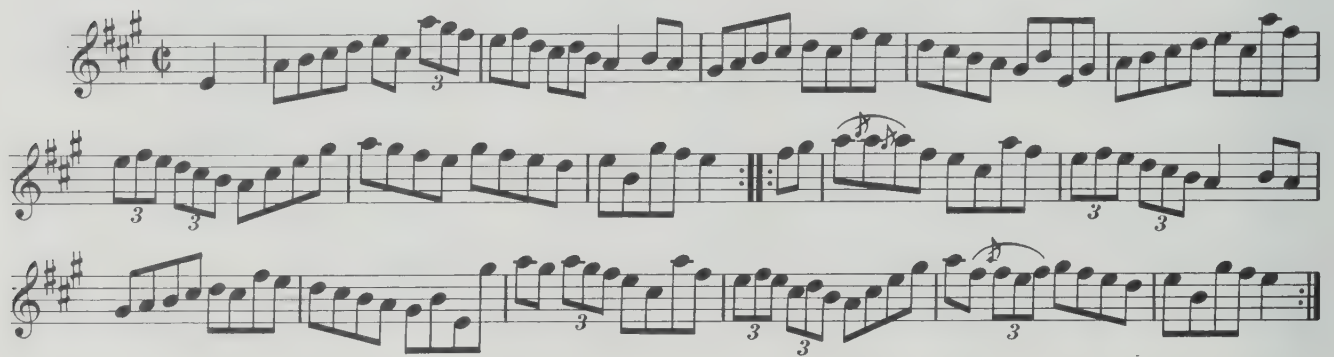
THE HUNTER'S HORNPIPE



THE FAIRIES' HORNPIPE



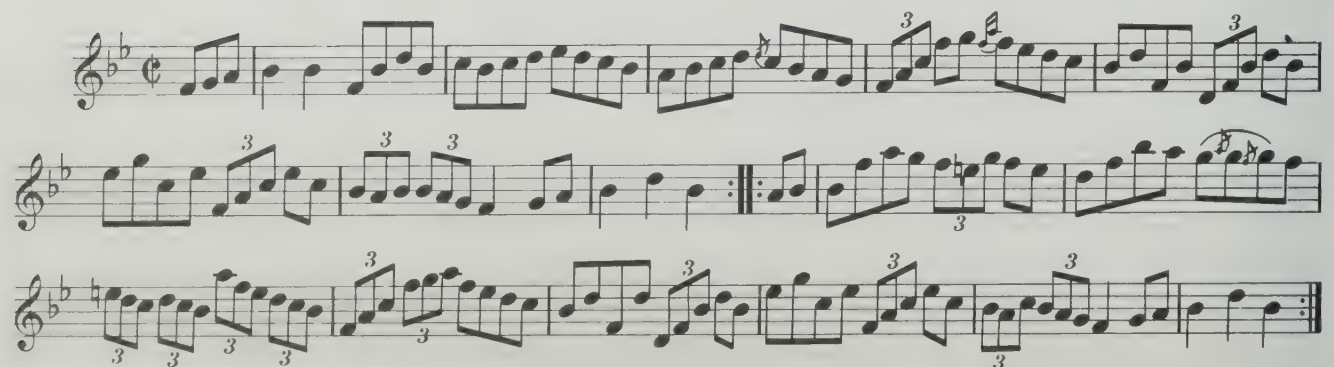
CAPTAIN O'CLERY'S FANCY



LIMERICK JUNCTION



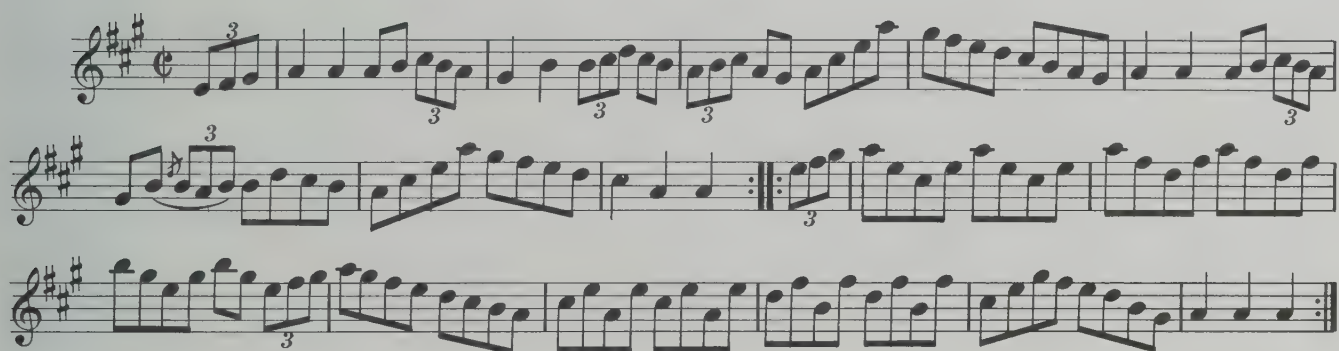
THE BRIDGE OF ATHLONE



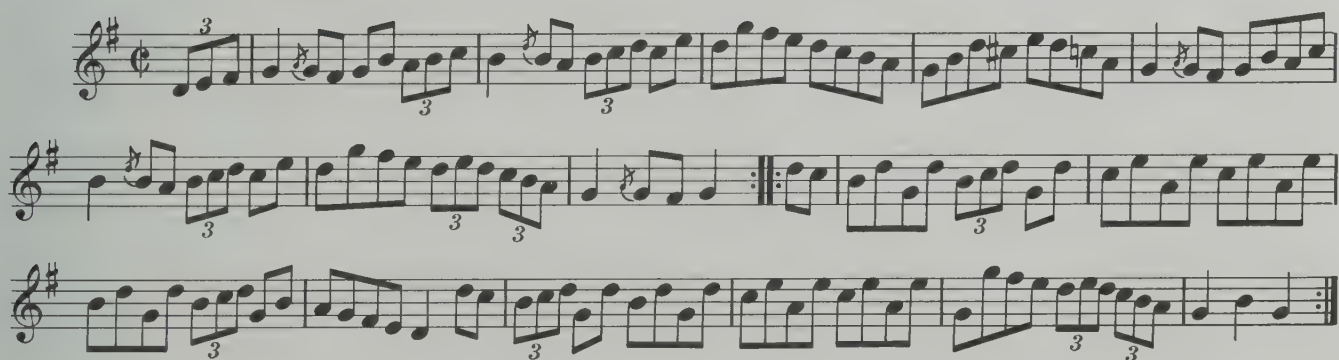
BILL ELLIS' HORNPIPE



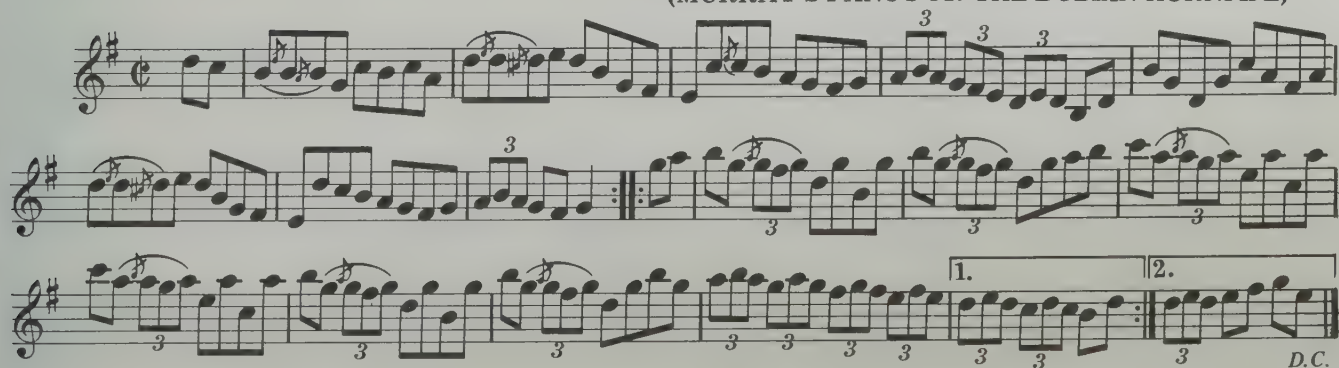
THE HANDSOME PLOWBOY



THE PET OF THE HOUSE



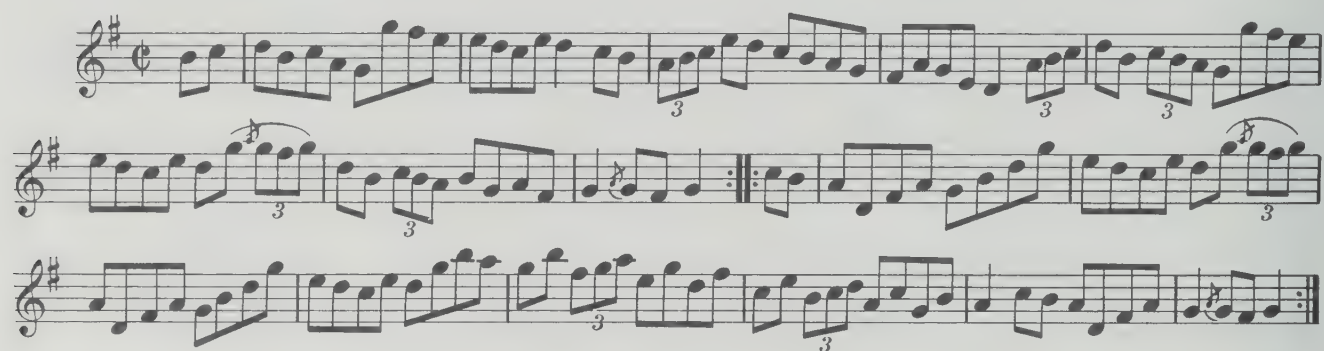
THE CUCKOO
(MURRAY'S FANCY OR THE DUBLIN HORNPIPE)



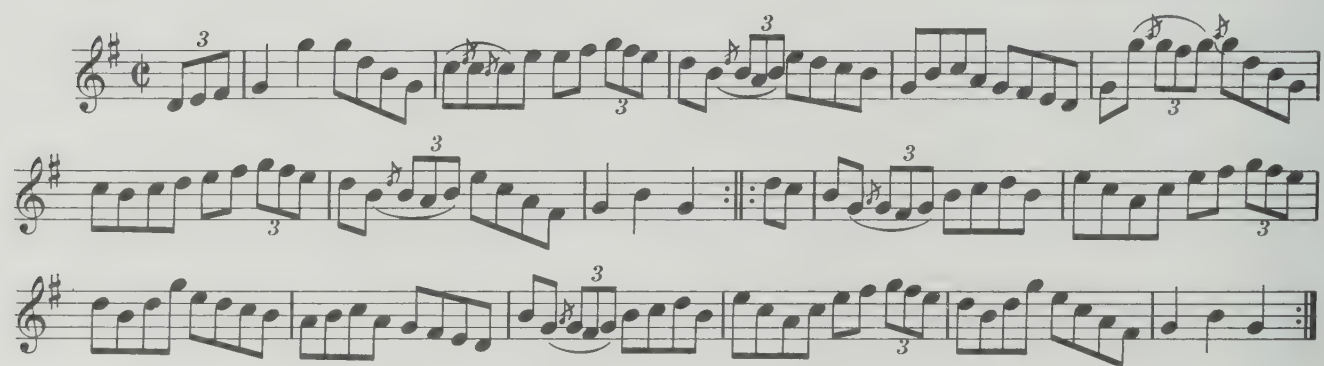
BILLY TAYLOR'S FANCY



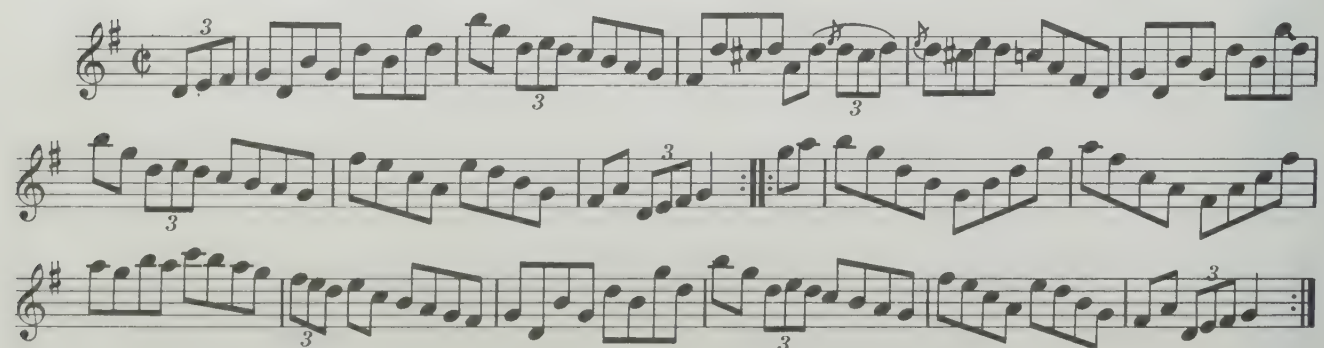
THE QUEEN OF MAY



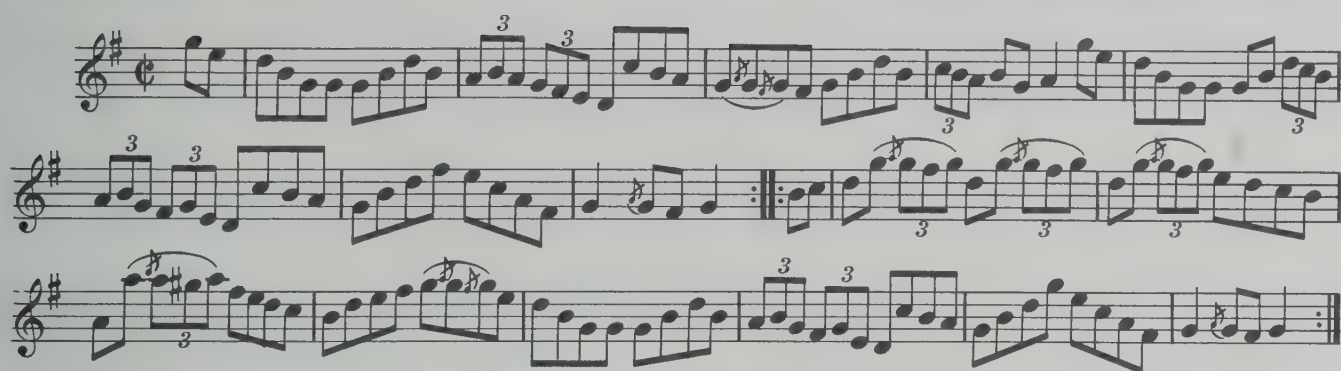
THE MAN FROM NEWRY



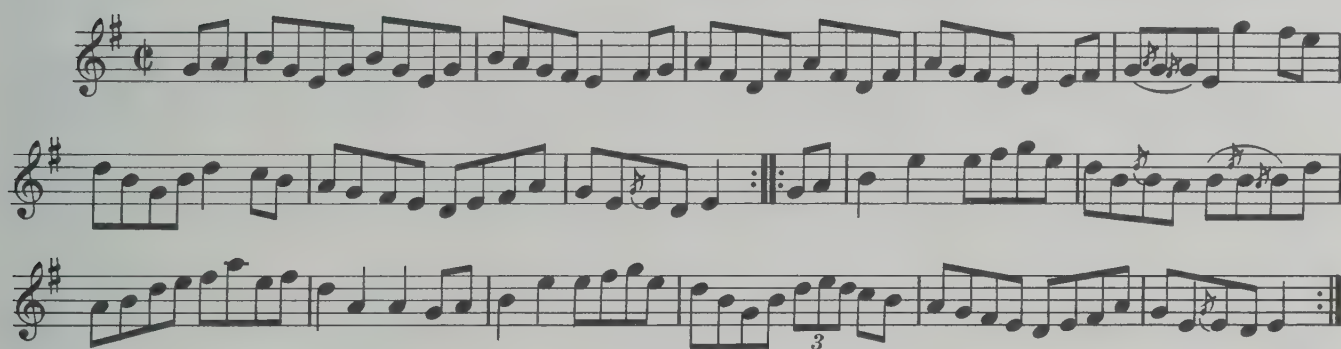
SPELLAN THE FIDDLER



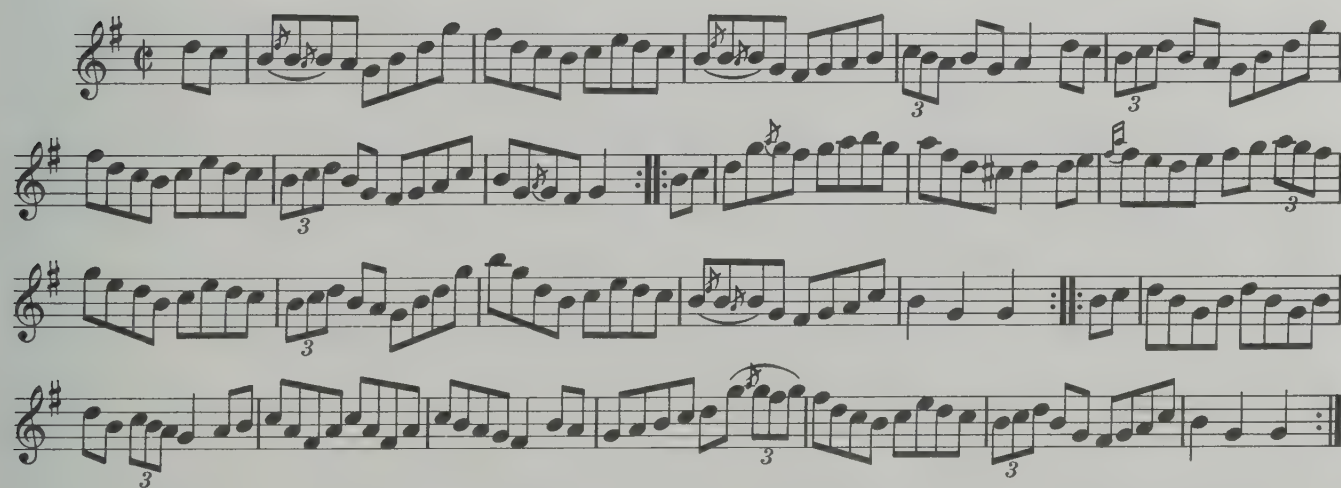
THE WIDOW CANTWELL'S FANCY



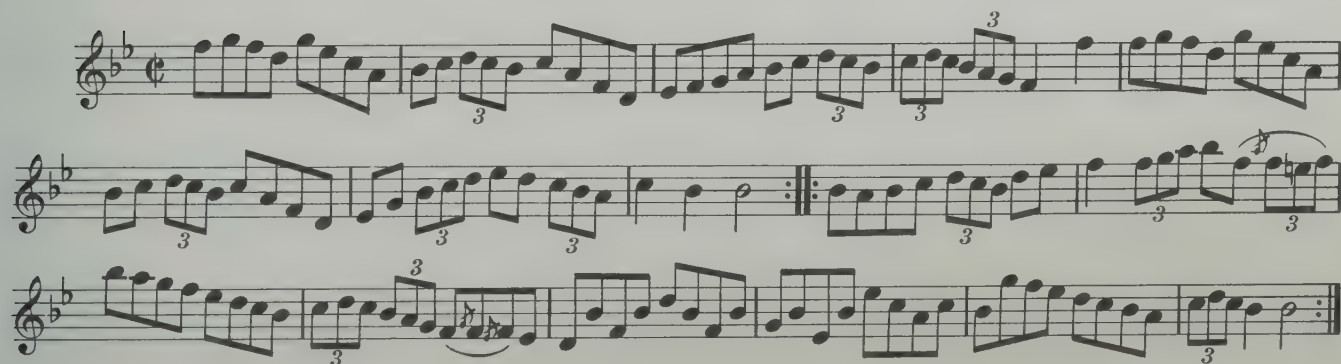
THE CUCKOO'S NEST



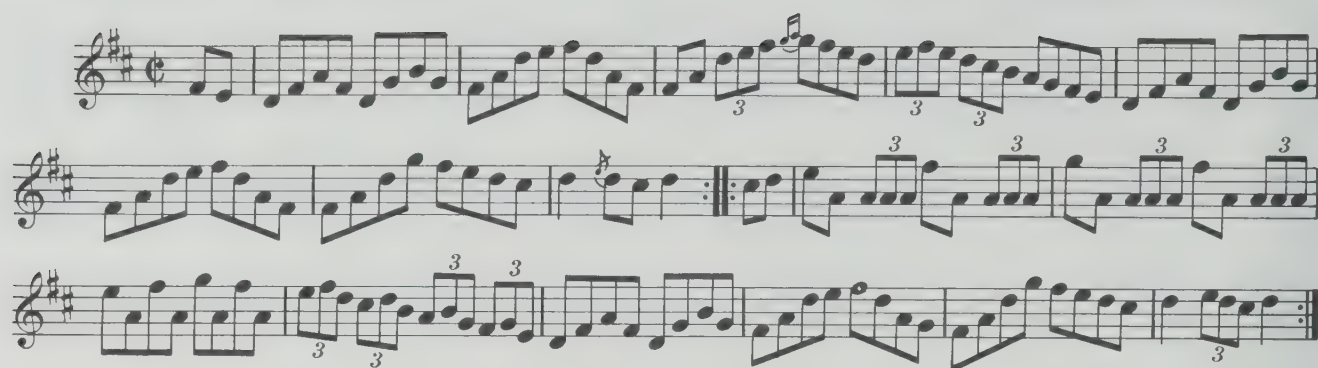
THE CUCKOO'S NEST (2ND SETTING)



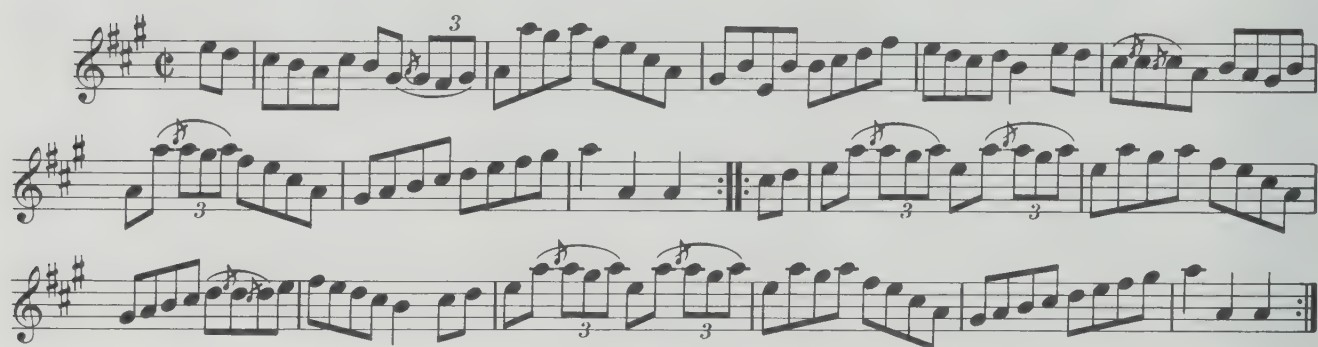
DANCING ON THE GREEN



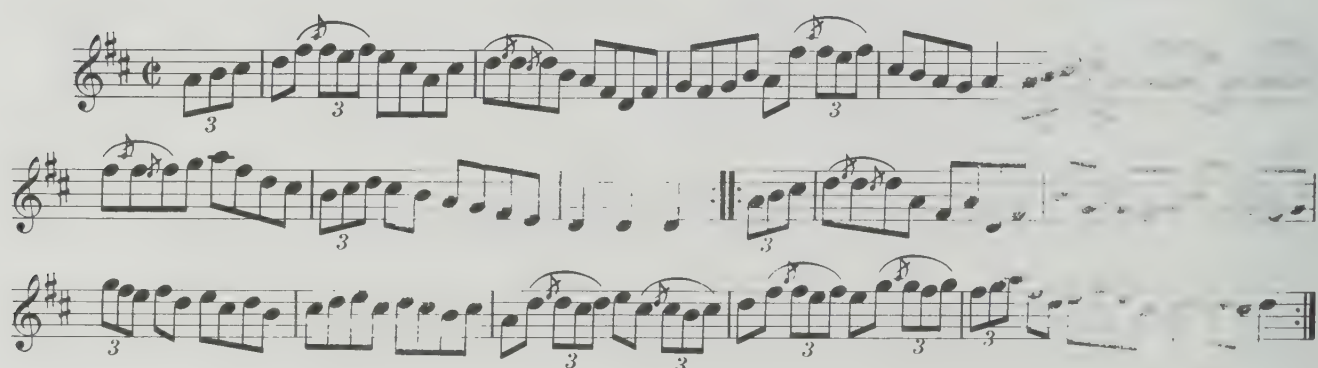
HIGGINS' HORNPIPE



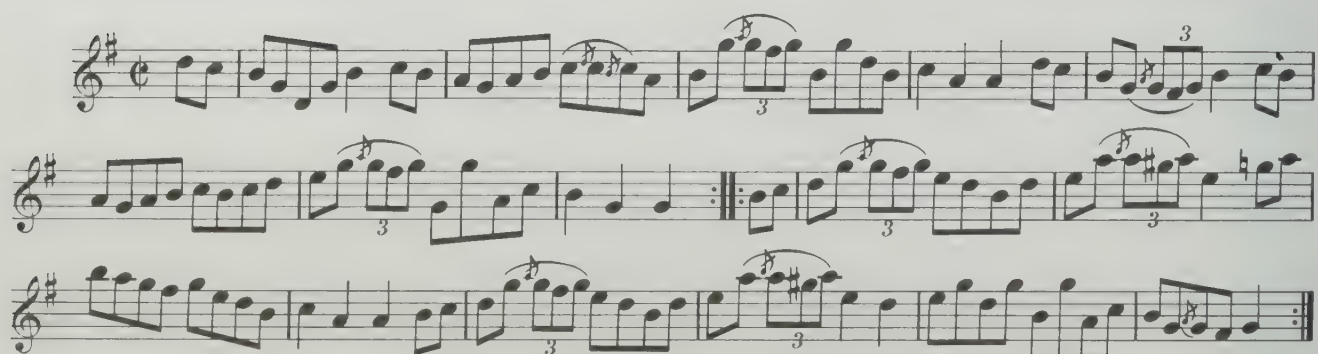
GILLESPIE'S HORNPIPE



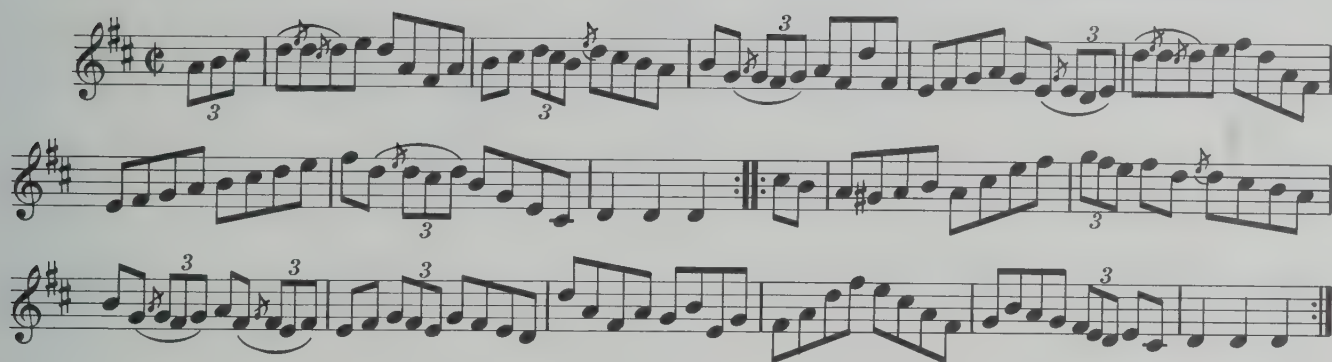
BACK OF THE HAGGARD



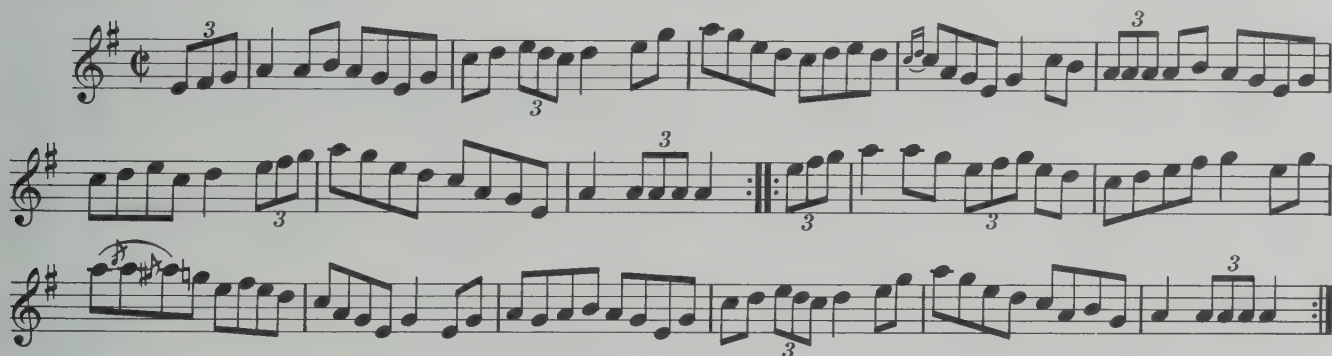
WANDERING WILLY



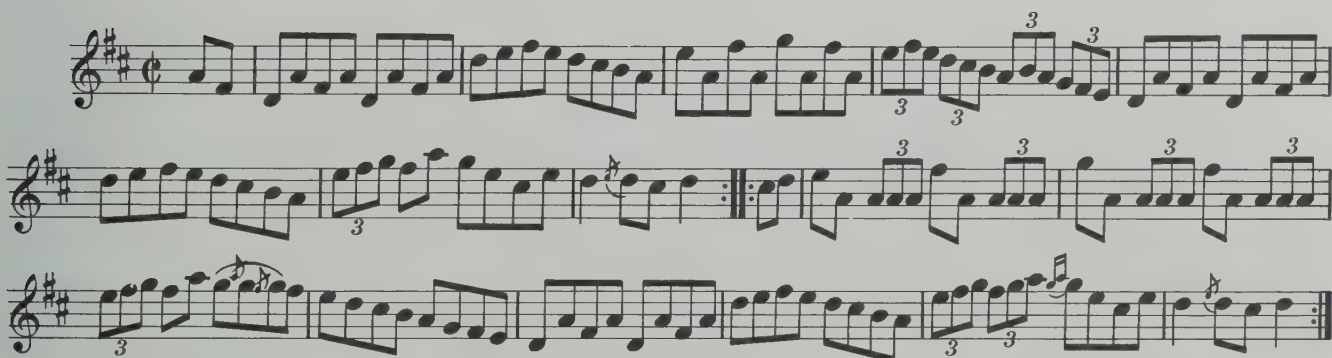
NED NAUGHTON'S HORNPIPE



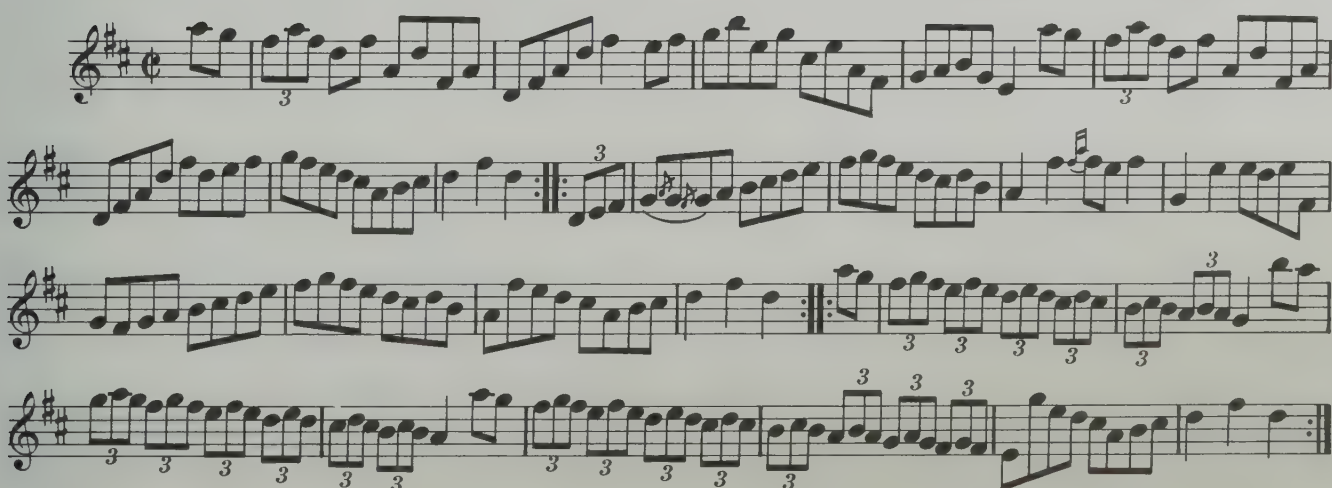
BONAPARTE CROSSING THE RHINE (LISTOWEL)



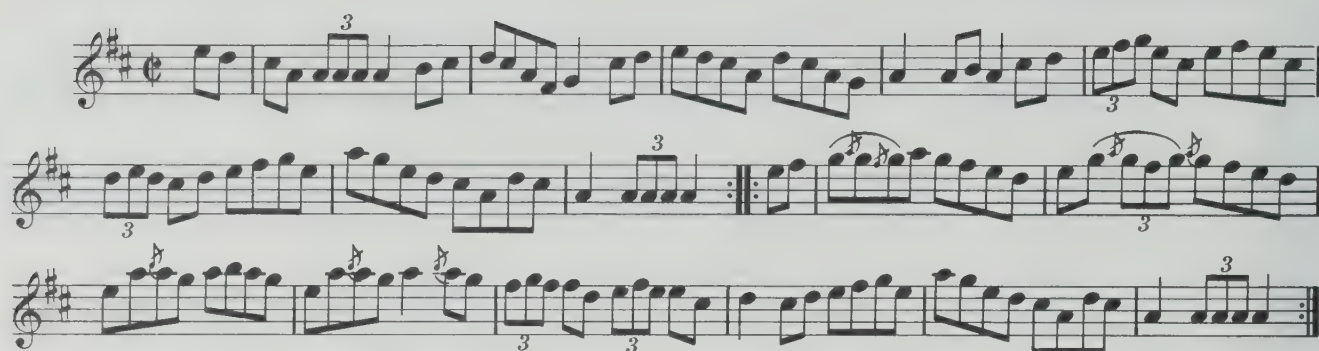
HARVEST HOME



THE BELFAST HORNPIPE



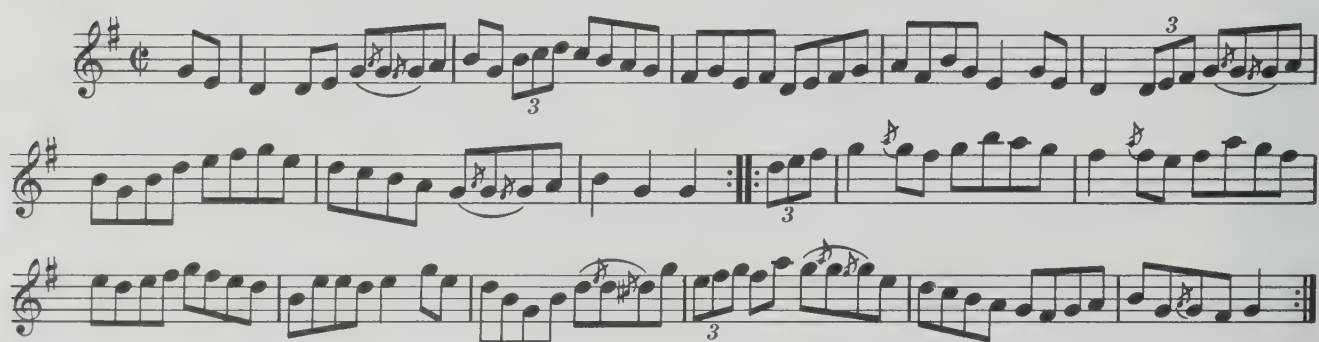
POLL HA'PENNY



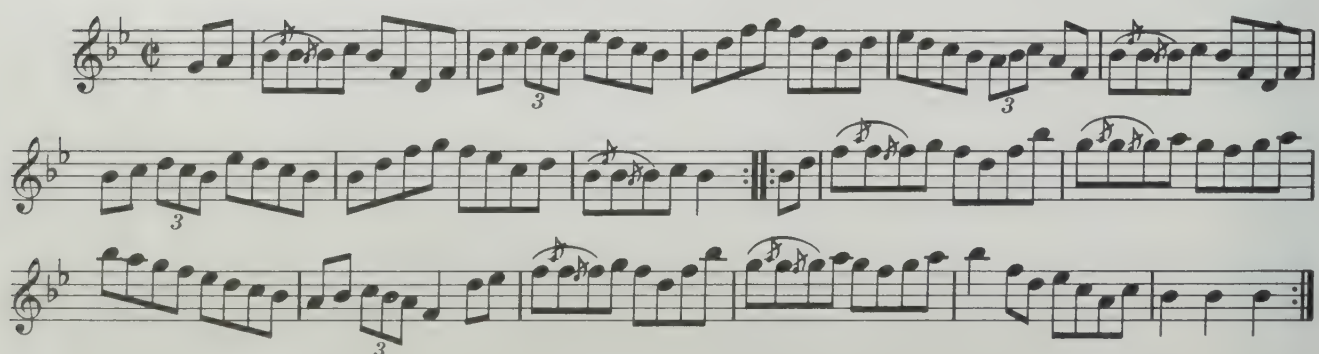
THE MOUNTAINS OF KERRY



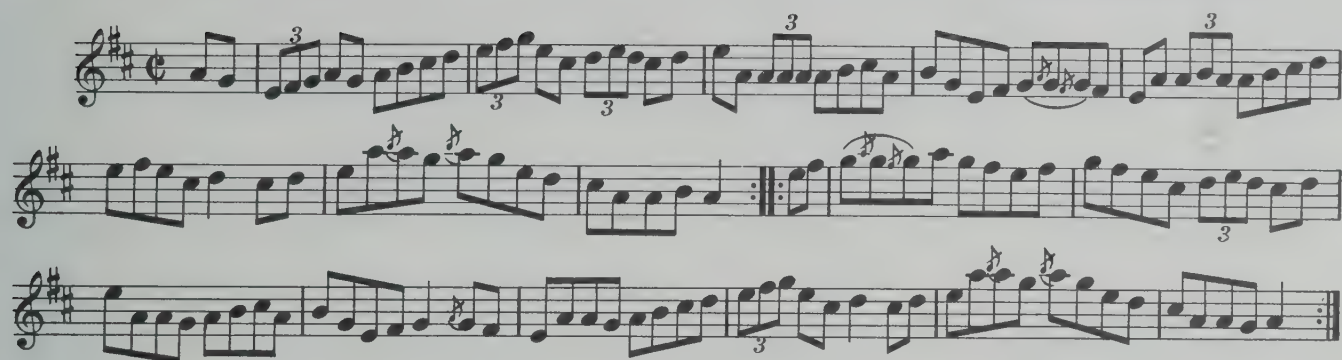
THE FLOWERS OF EDINBURGH



ONE OF THE BOYS



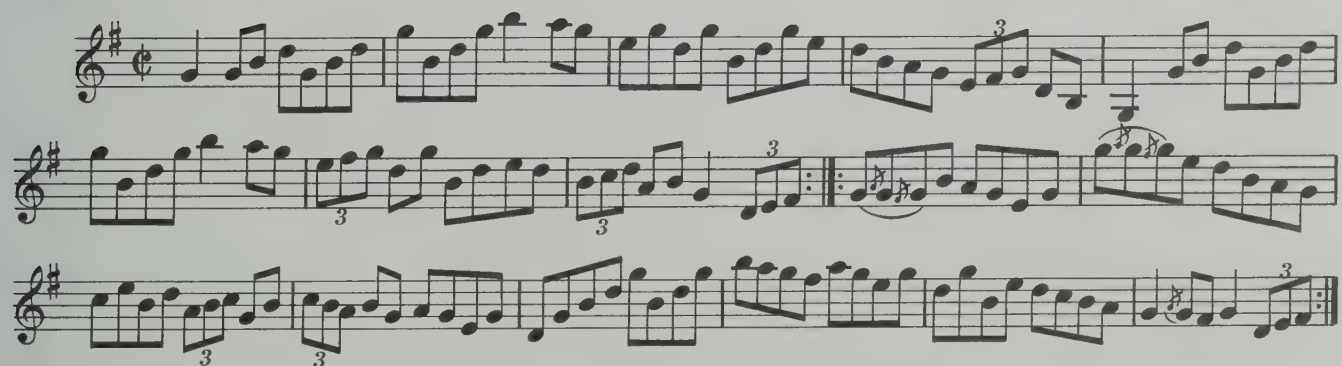
THE REDHAIRED BOY



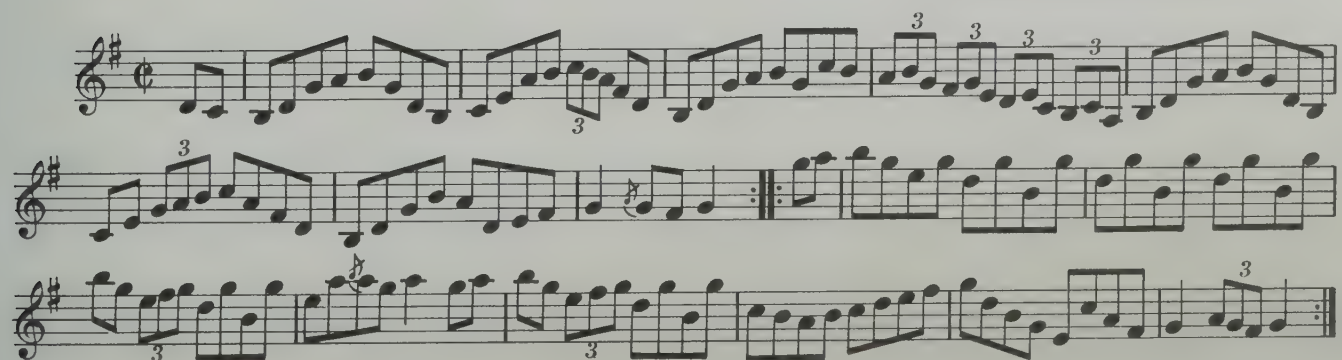
THE FANCY FAIR



HIGGINS' BEST



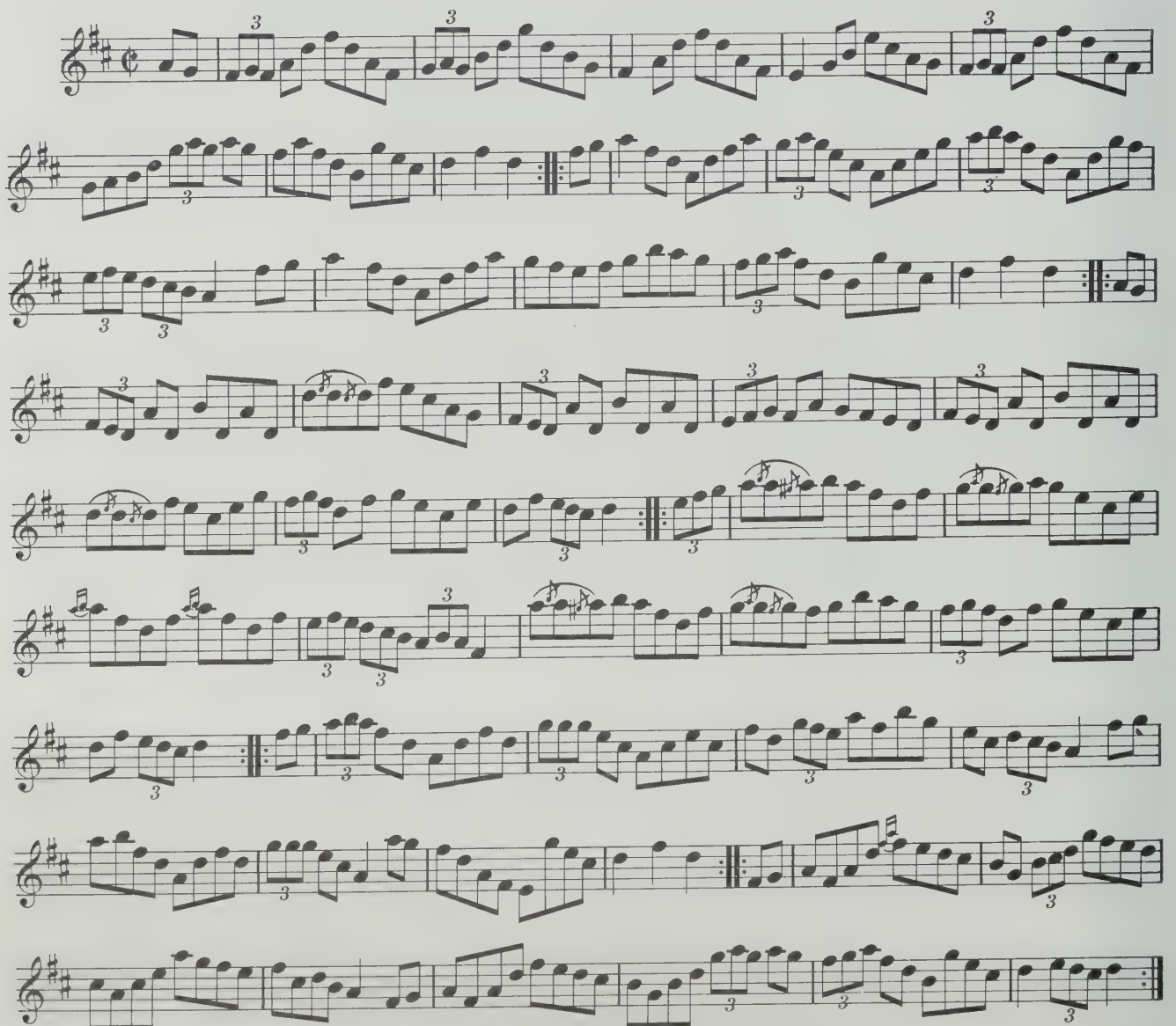
THE WILY OLD BACHELOR



THE OLD STORY-TELLER



THE LONDONDERRY HORNPIPE



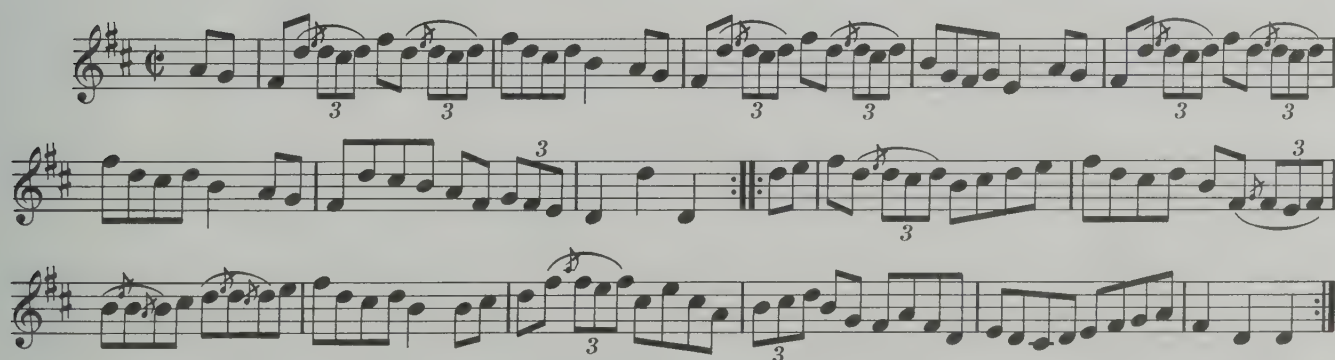
HAWK'S HORNPIPE



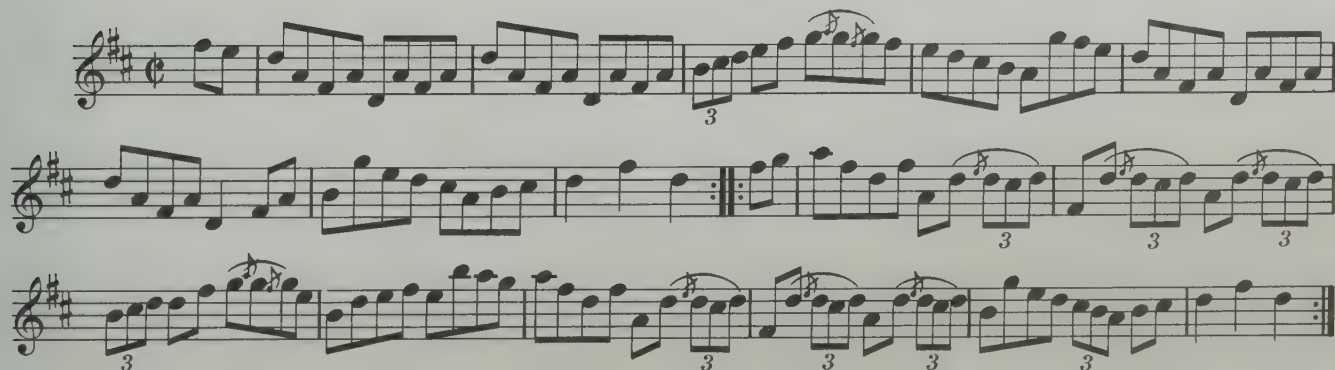
ALWAYS WELCOME



JOHN CAREY'S DAUGHTER



WHERE DID YOU FIND HER?



THE GLORIES OF SPRING



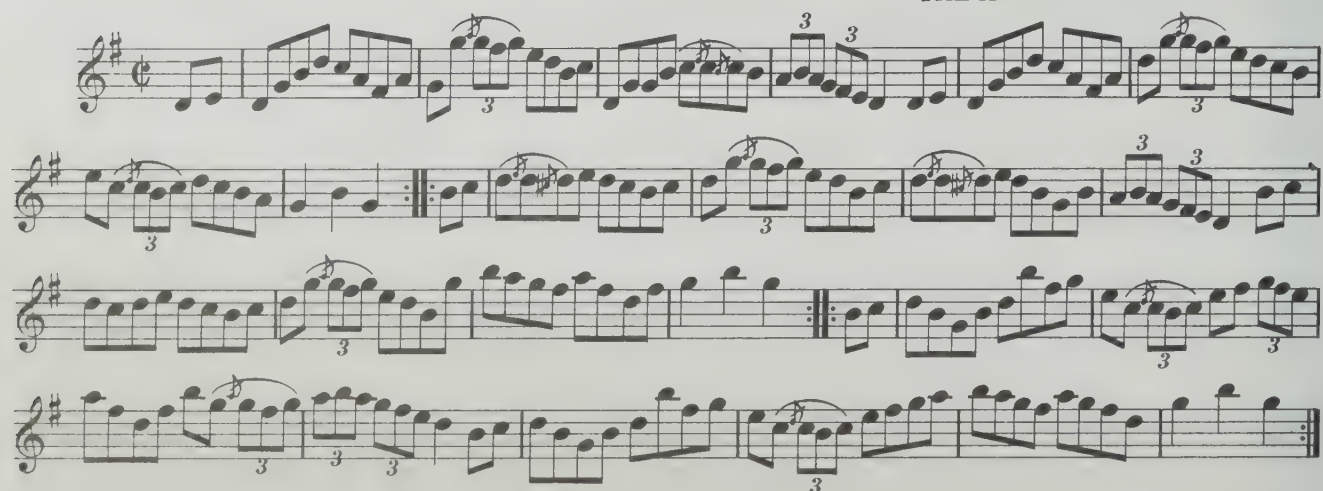
ROGER WAS A PLOWBOY



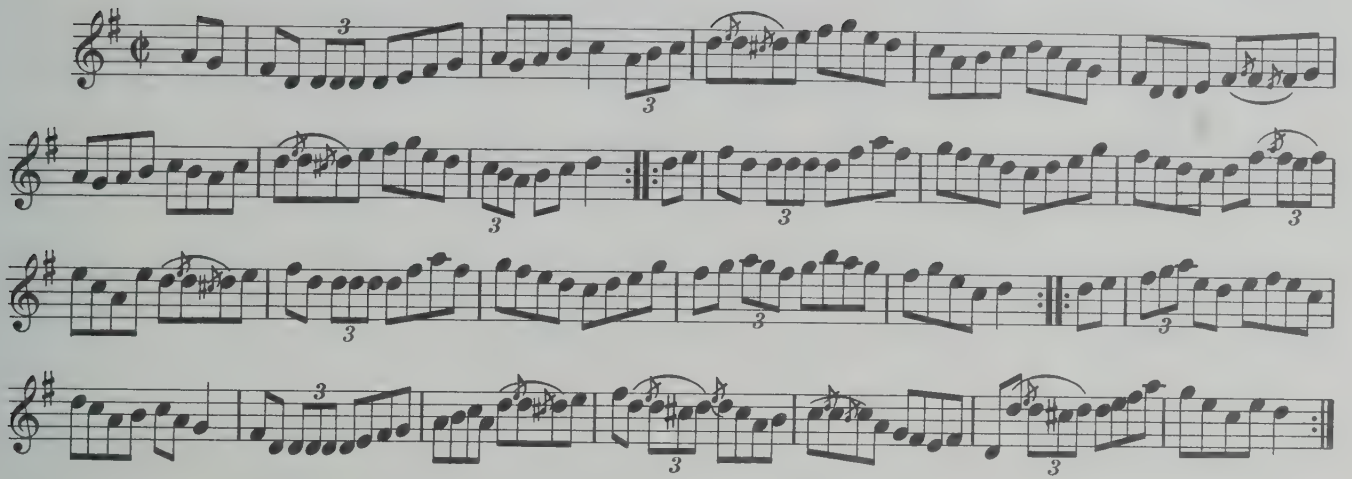
THE MERRY GARDENER



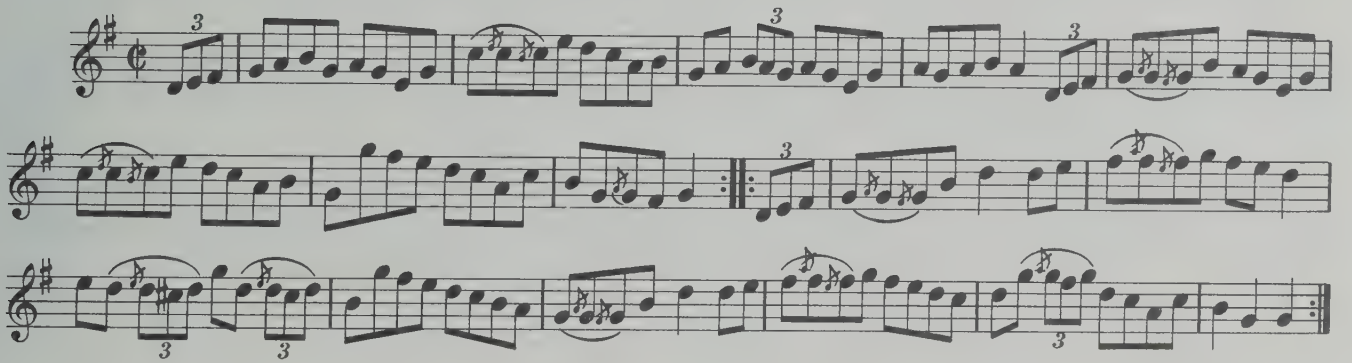
THE KILFINANE HORNPIPE



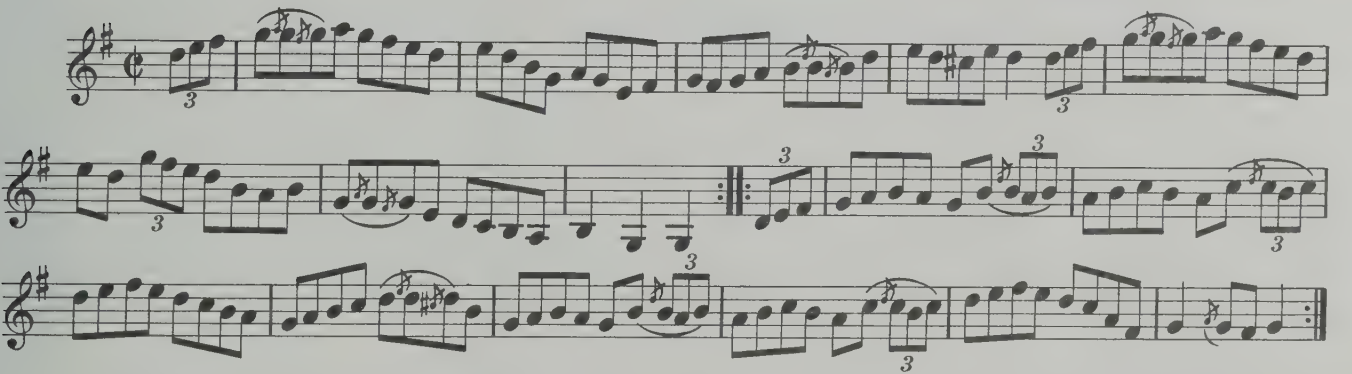
THE FAITHFUL FRIEND



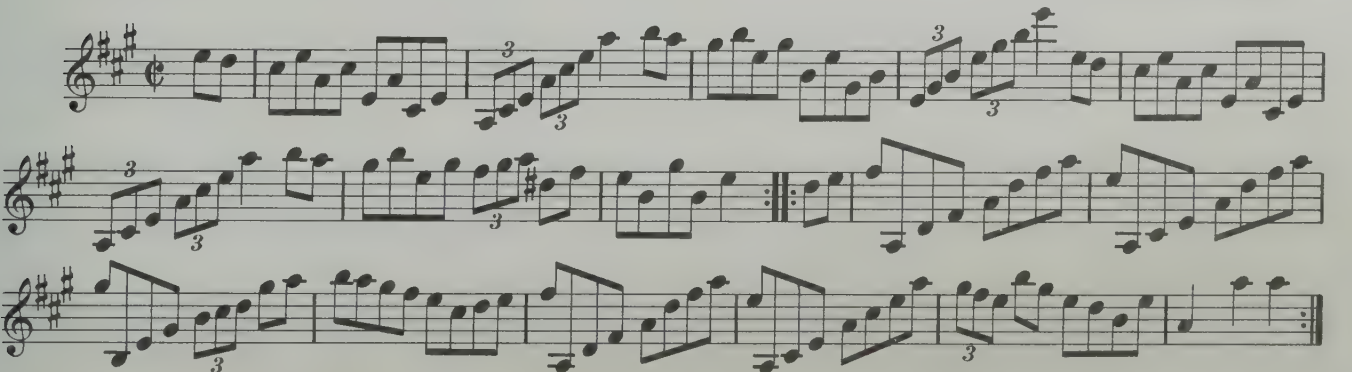
A PRIZE FOR THE LADIES



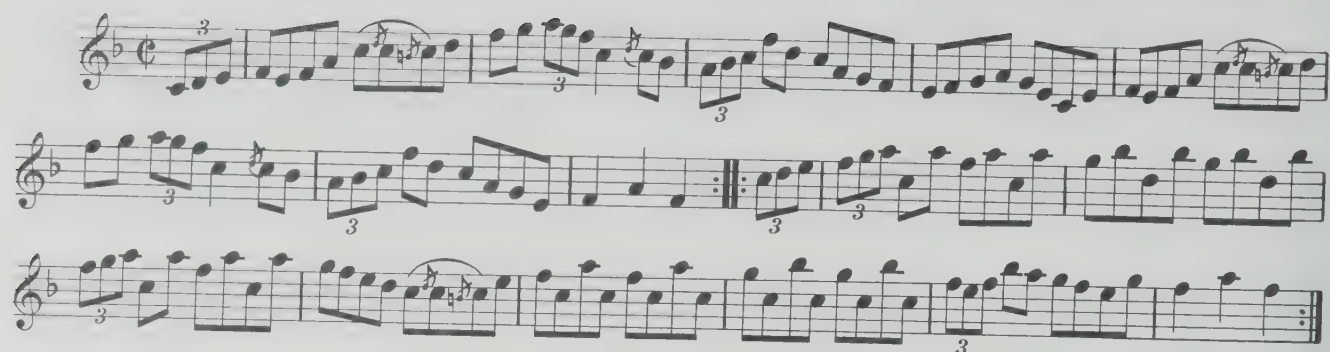
WHITNEY'S FANCY



O'NEILL'S HORNPIPE



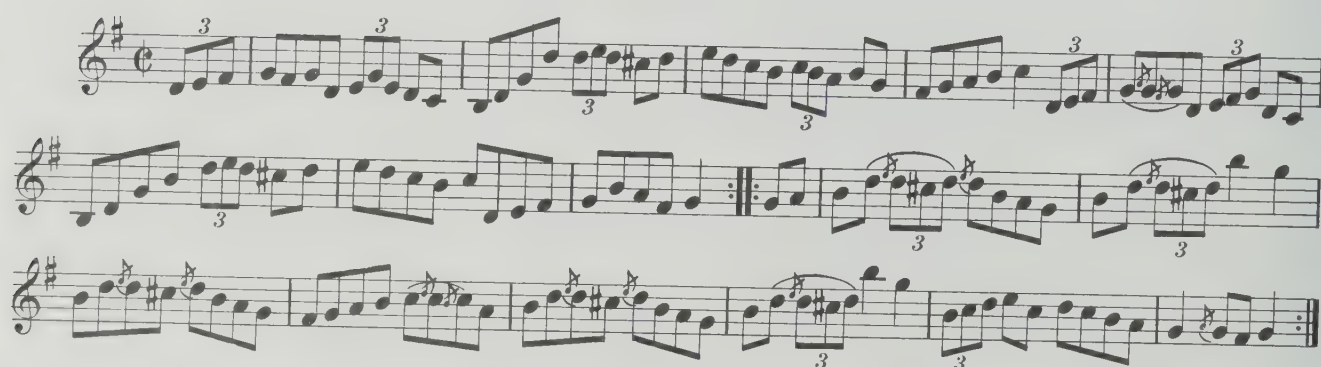
SAULT'S FAVORITE



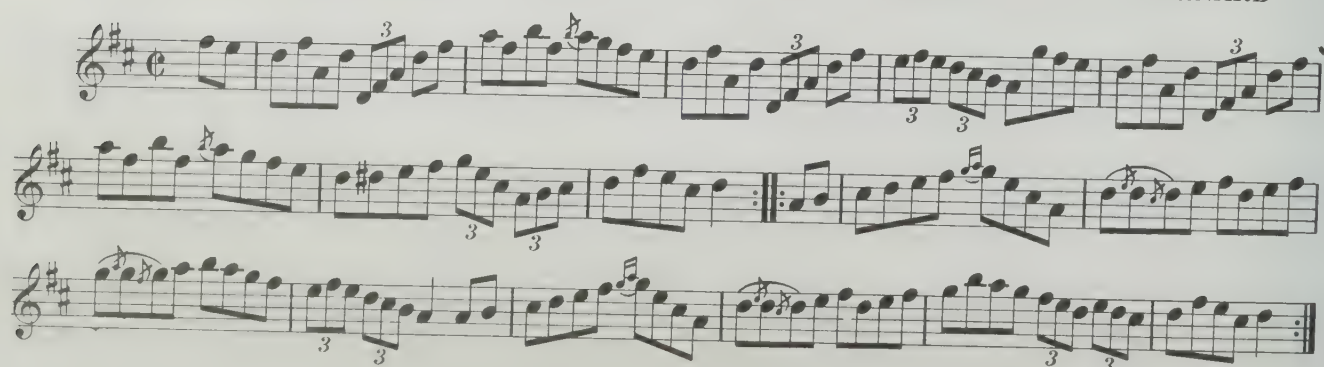
THE SEAMEN'S CLUB



EVERYBODY'S FANCY



THE HUMORS OF CASTLE BERNARD



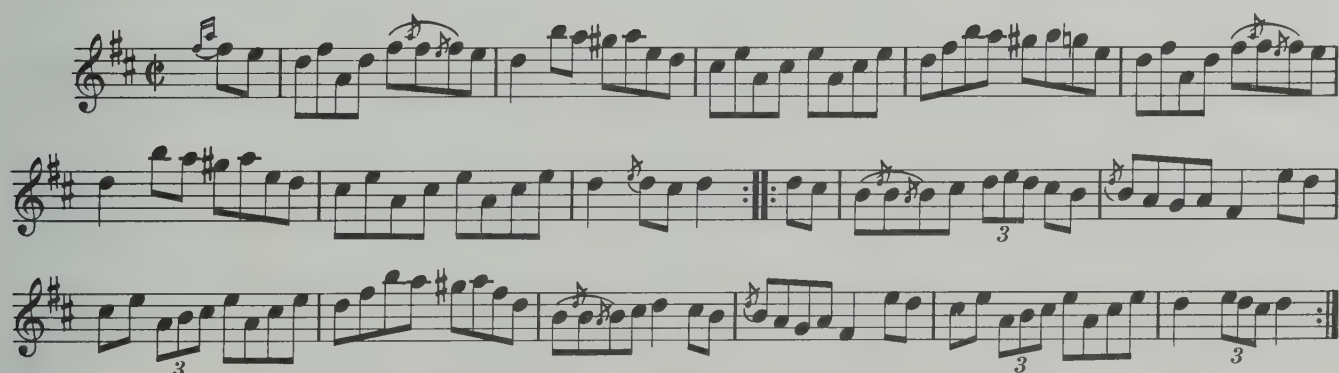
BONNIE ANNE



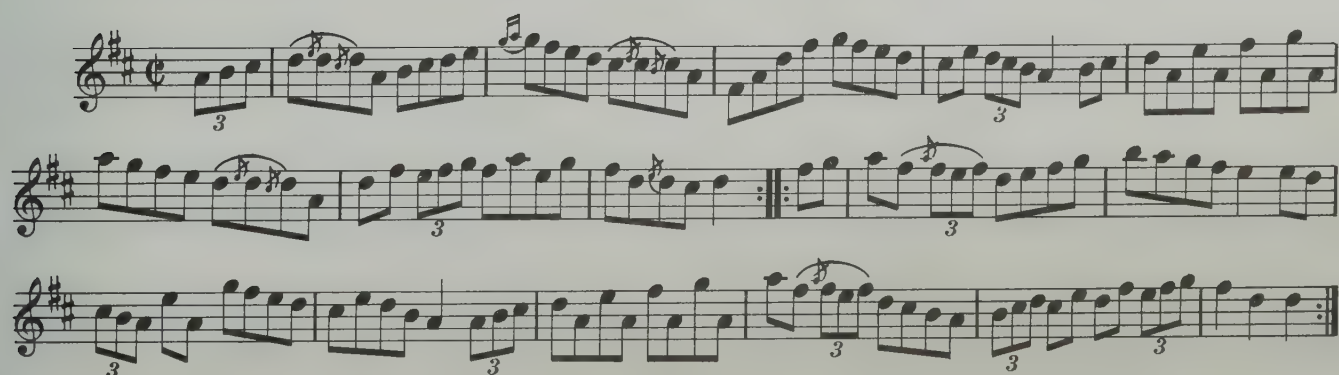
DURANG'S HORNPIPE



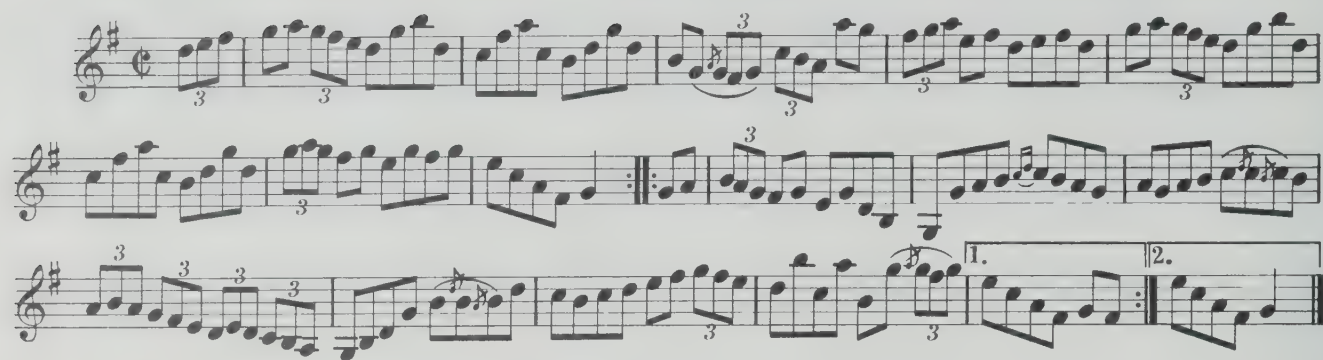
THE TULLAMORE PIPER



THE GREEN ISLAND



THE STAGE HORNPIPE (THE MERRYMAKER'S CLUB)



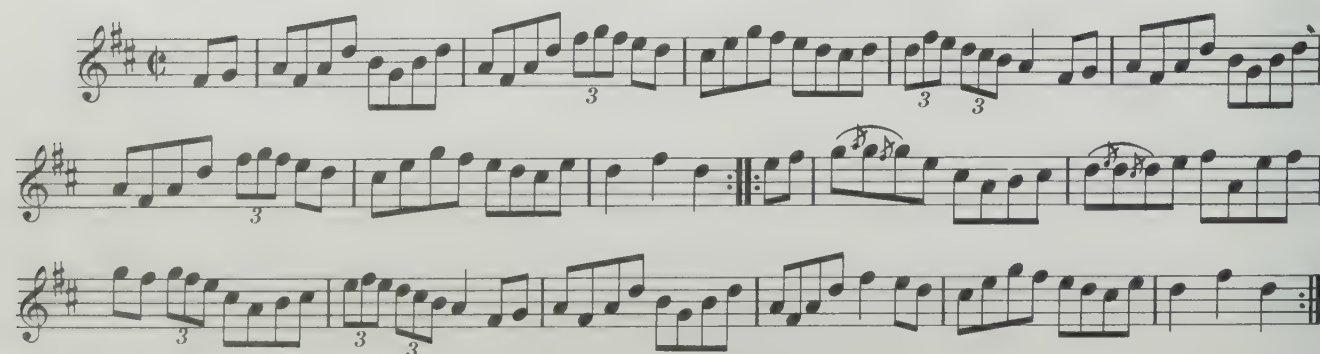
THE BALDHEADED BACHELOR



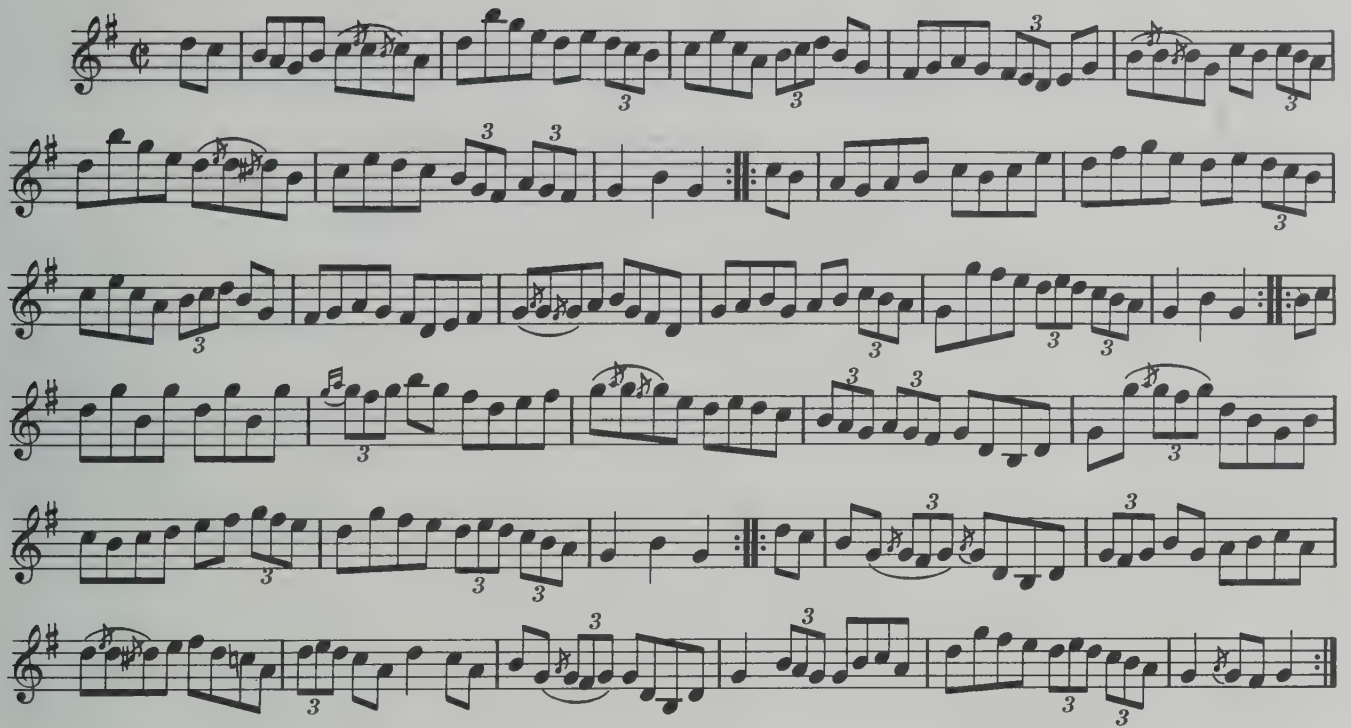
DICK SANDS' HORNPIPE



McELLIOTT'S FANCY (THE MINSTREL'S FANCY)



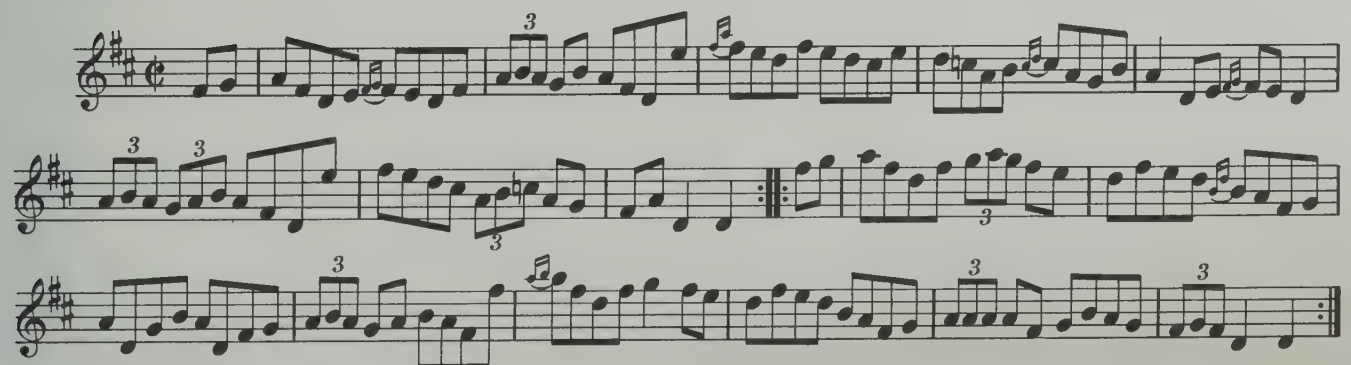
THE BANTRY HORNPIPE



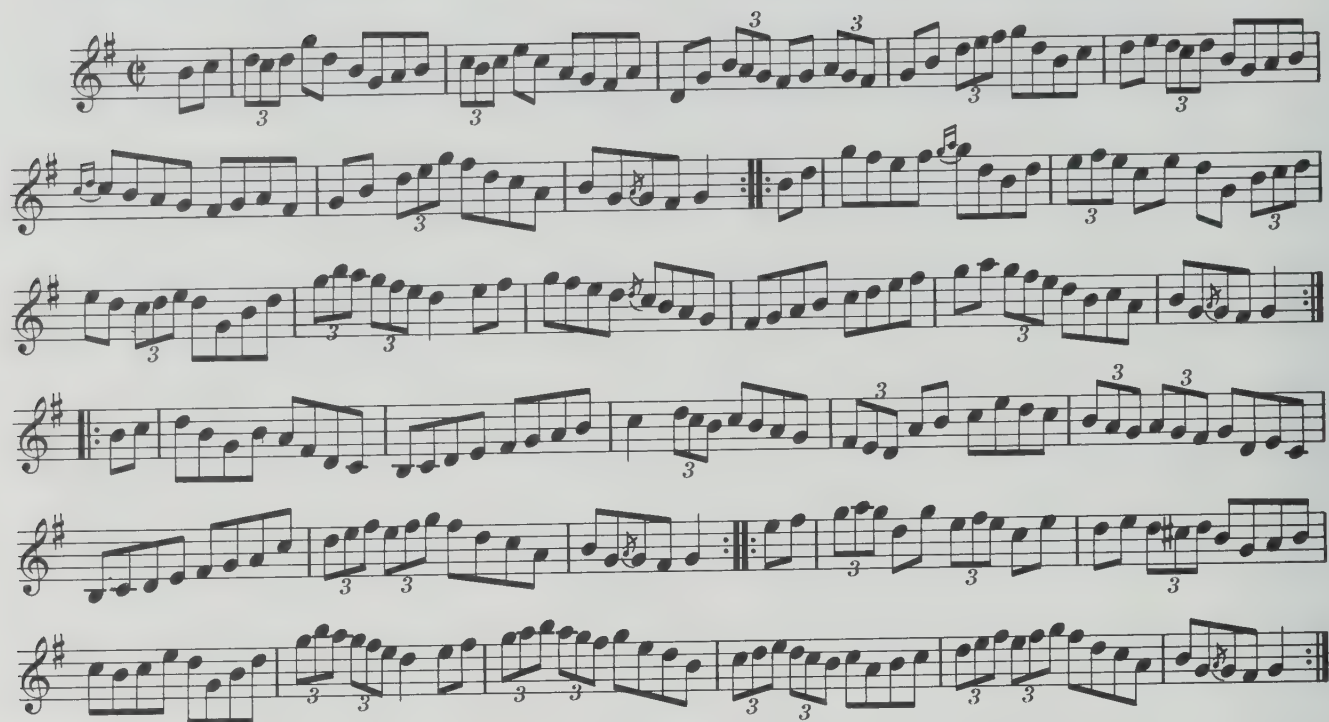
SLIEVENAMON



THE PLAINS OF BOYLE



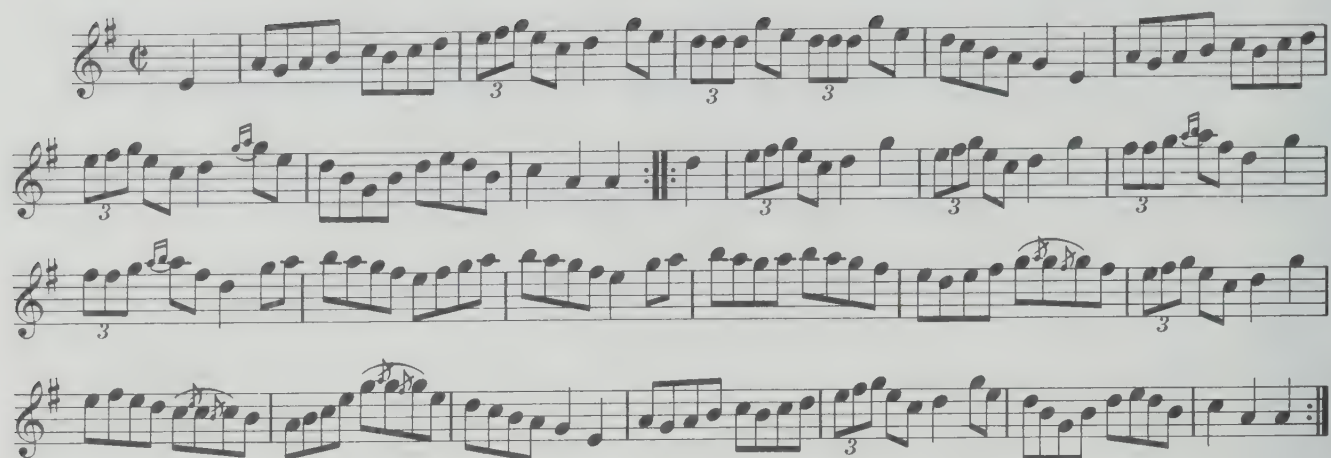
CAROLINE O'NEILL'S HORNPIPE



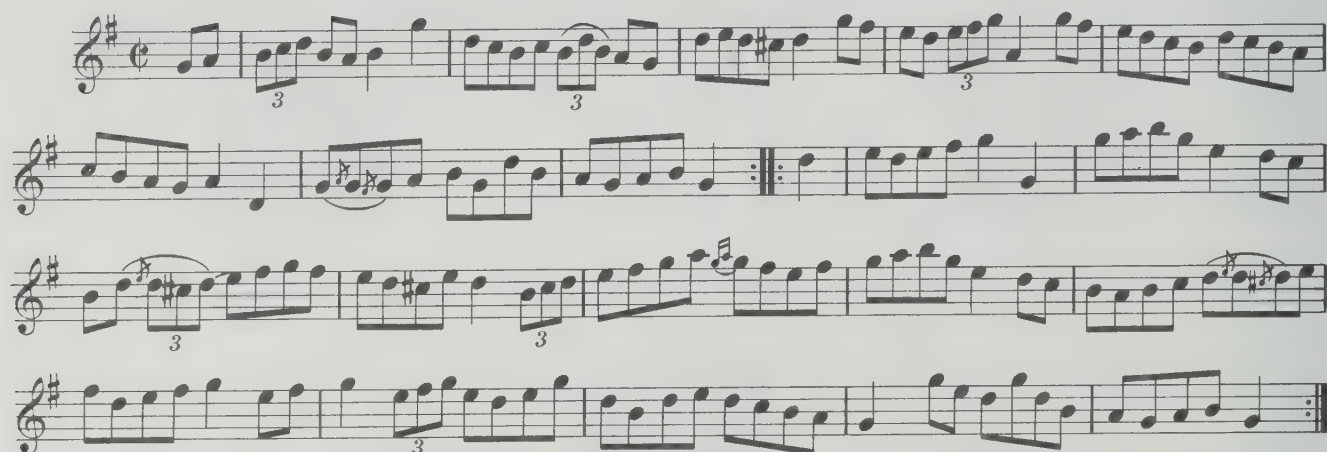
SET DANCES



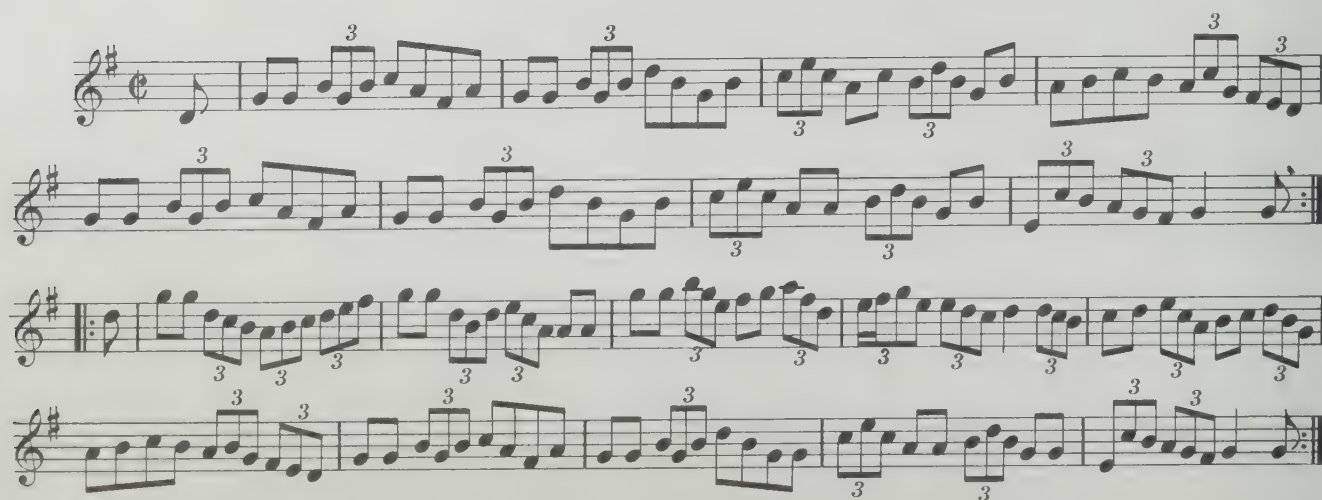
THE RAMBLING RAKE



WOODS' LAMENTATION



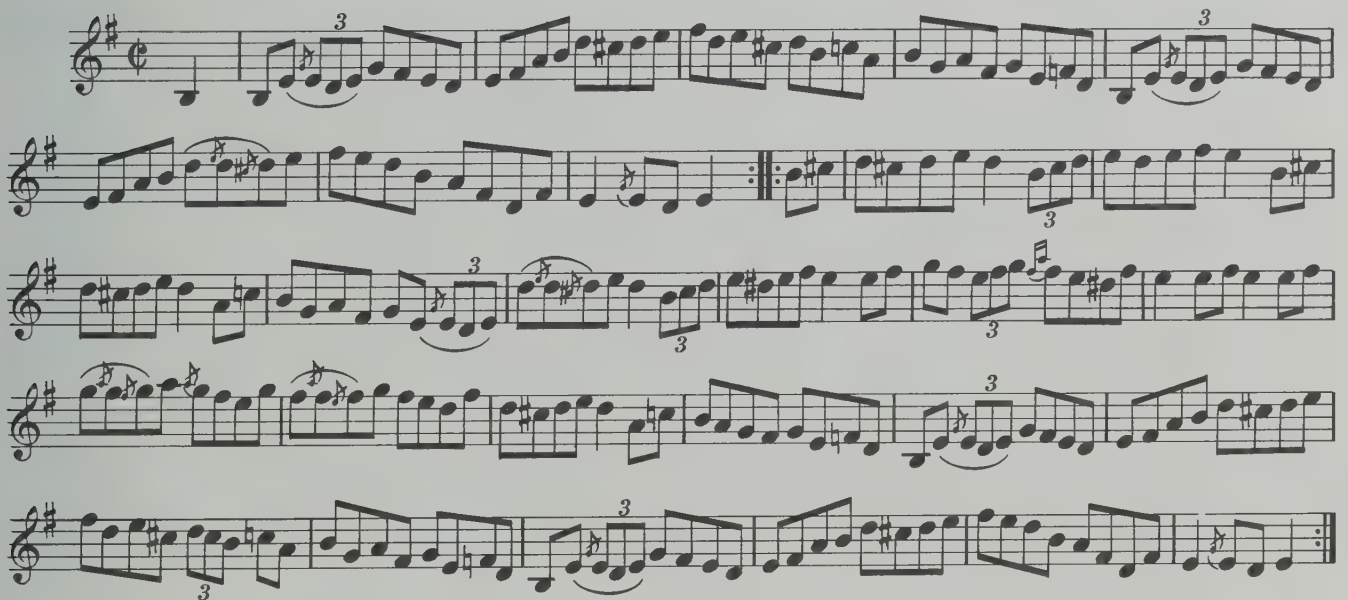
THE THREE CAPTAINS



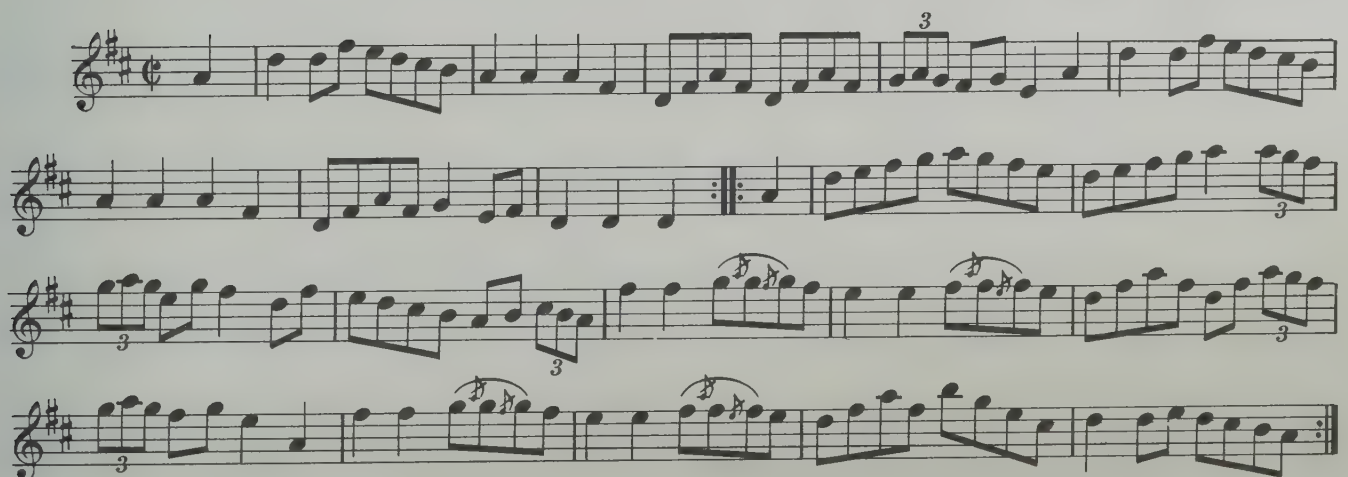
MADAME BONAPARTE



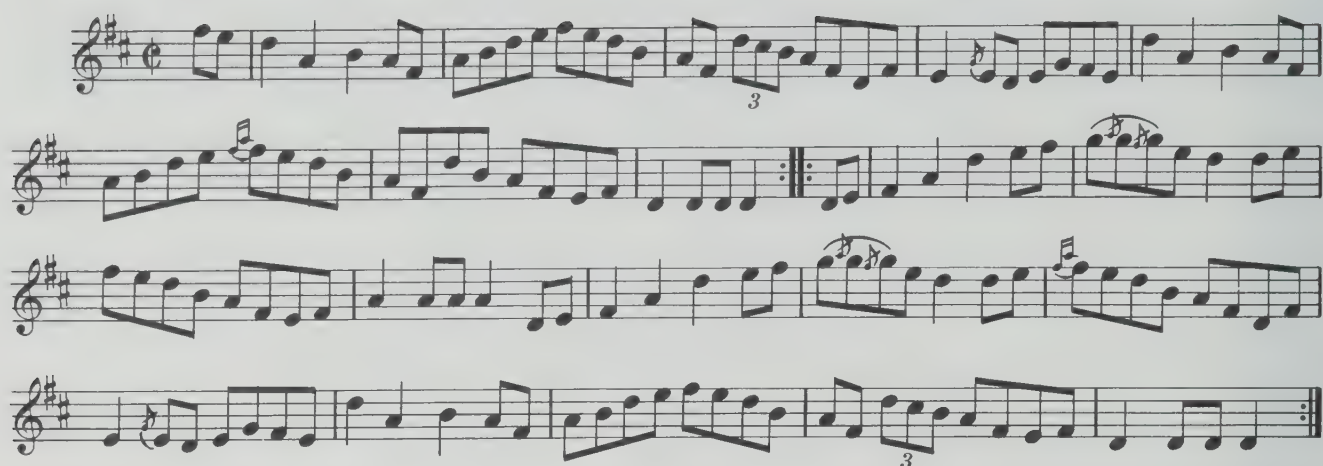
BONAPARTE'S RETREAT



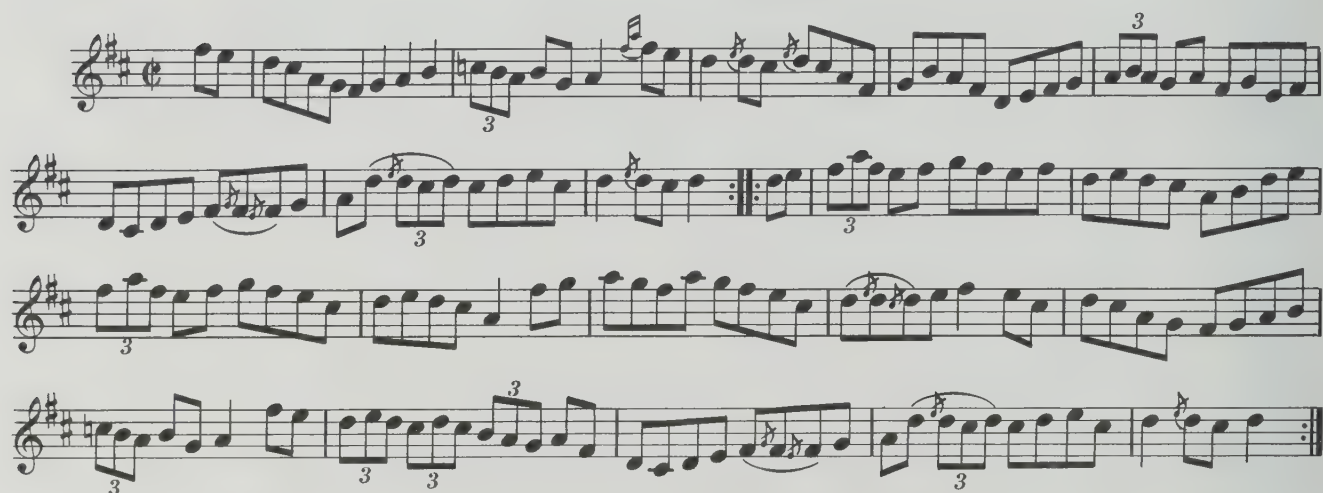
THE LODGE ROAD



THE BOLD DESERTER



THE JOB OF JOURNEYWORK



THE BLACKBIRD



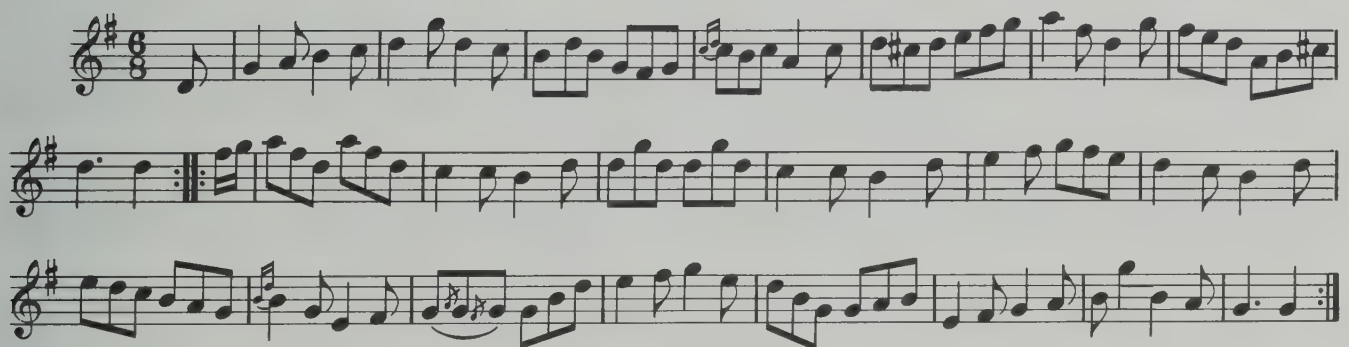
THE WHITE BLANKET



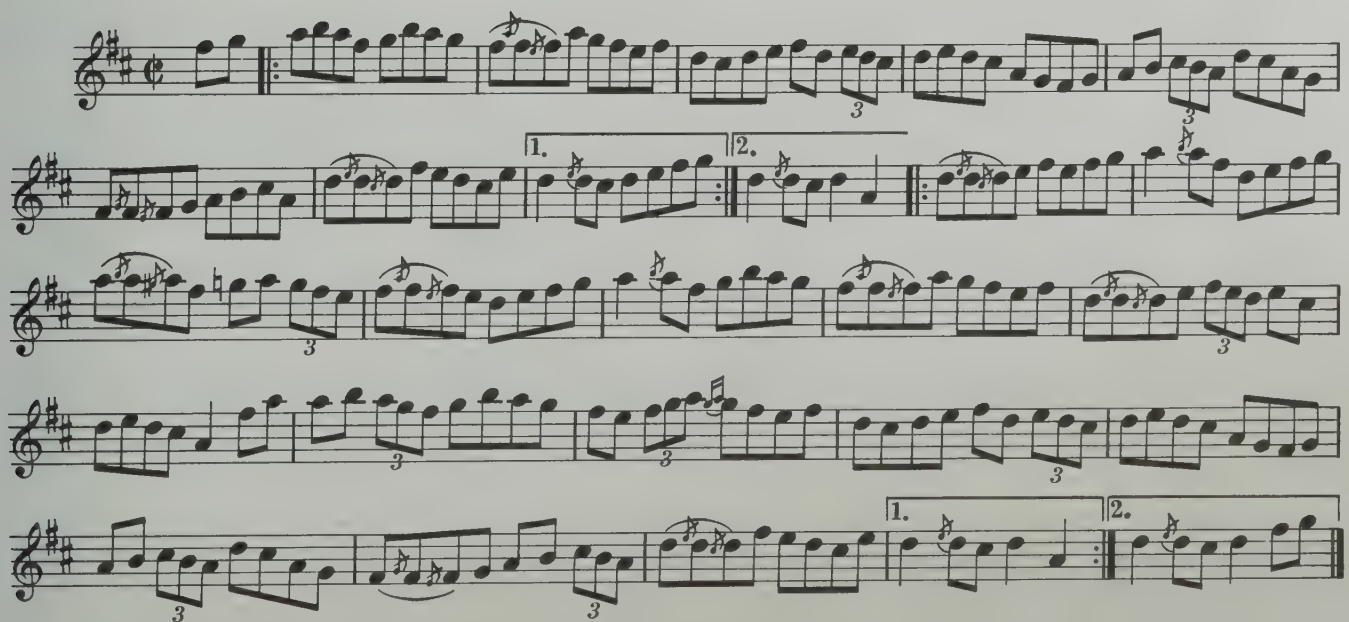
RUB THE BAG



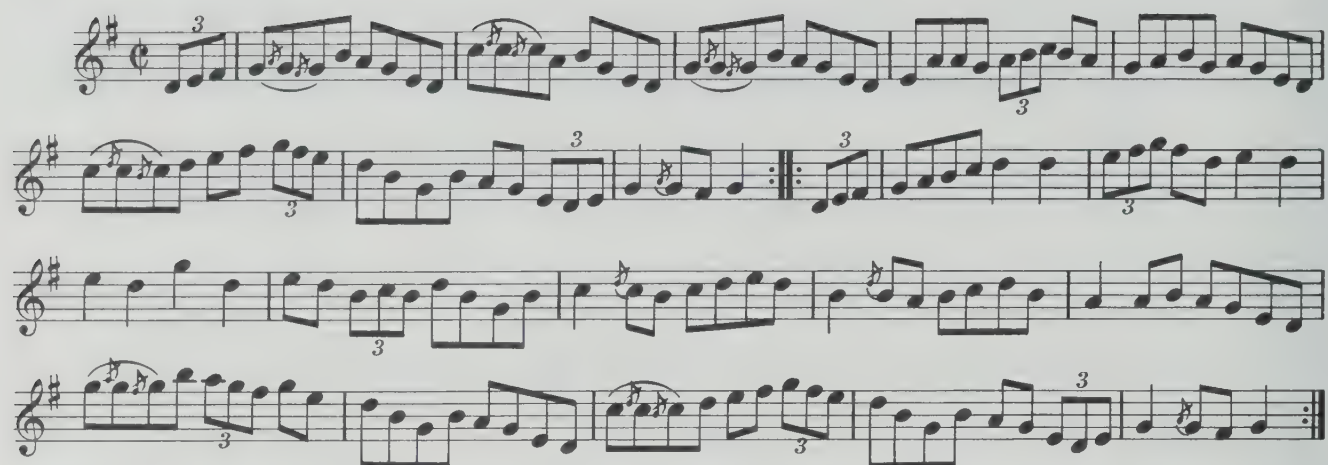
THE JOCKEY AT THE FAIR



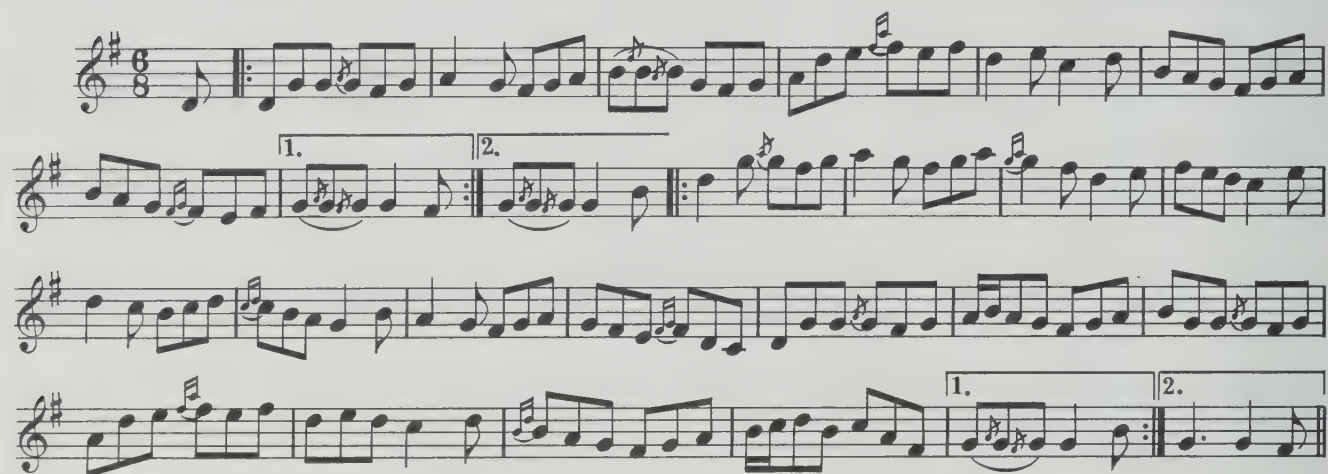
THE GARDEN OF DAISIES



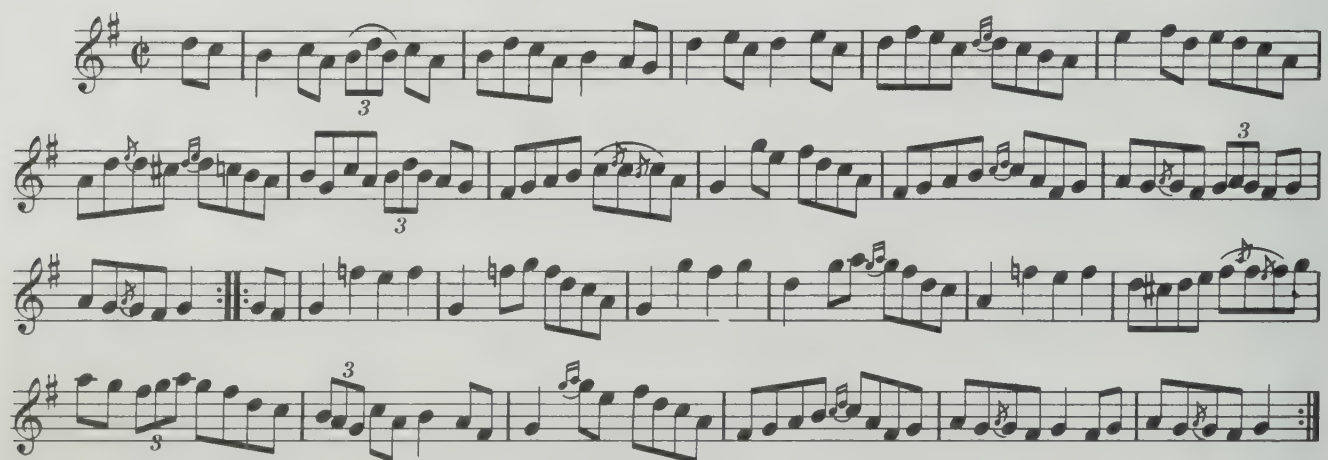
THE HUNT



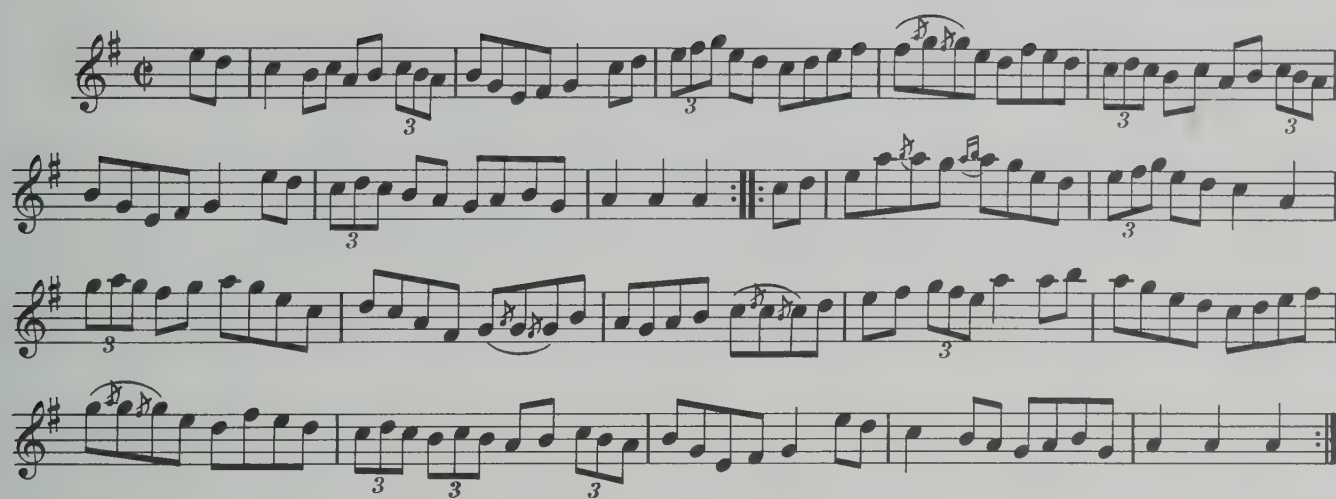
THE HUMORS OF BANDON



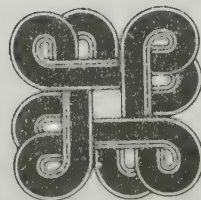
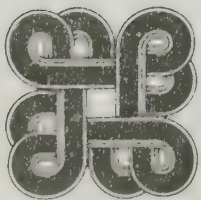
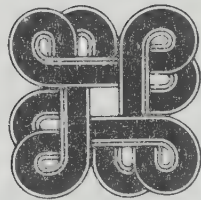
THE ACE AND DEUCE OF PIPERING



RODNEY'S GLORY



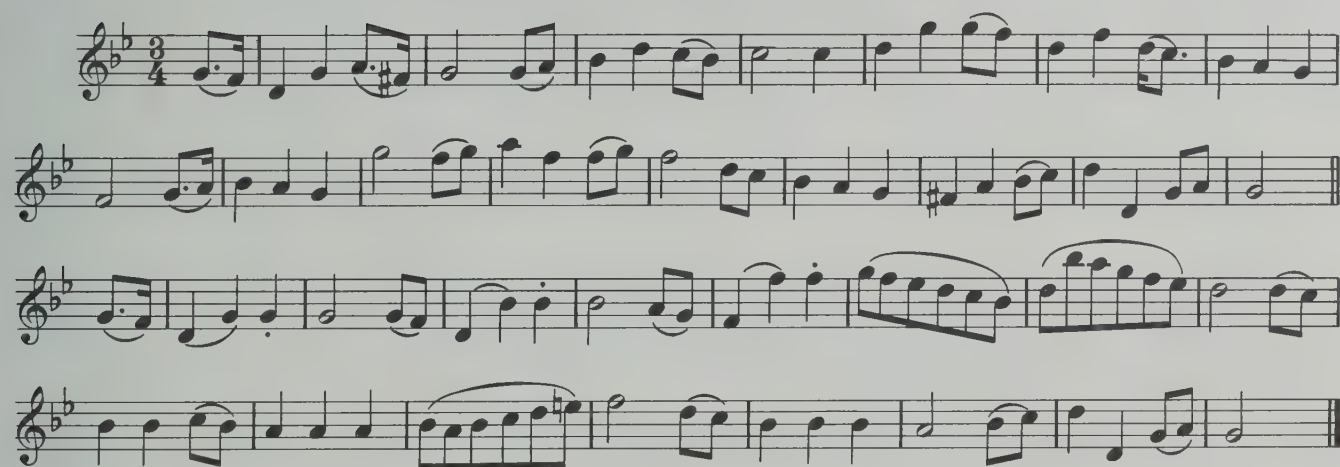
O'CAROLAN'S COMPOSITIONS



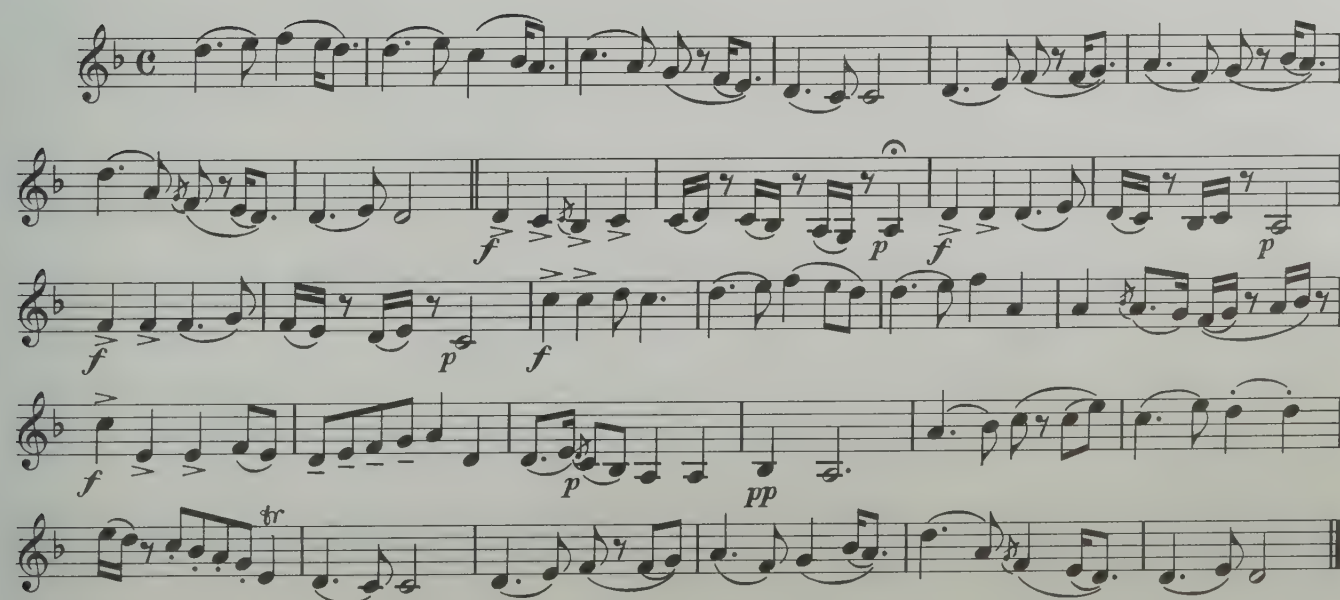
YOUNG CATHERINE



YOUNG TERENCE MACDONOUGH



O'CAROLAN'S DEVOTION (1ST SETTING)



O'CAROLAN'S DEVOTION (2ND SETTING)

Musical score for "O'CAROLAN'S DEVOTION (2ND SETTING)". The piece is in 3/4 time, key of B-flat major (two flats). It consists of four staves of music. The notation includes various dynamics such as *p* (piano), *f* (forte), and *tr* (trill). The melody is characterized by rapid sixteenth-note passages and trills. The piece concludes with a double bar line.

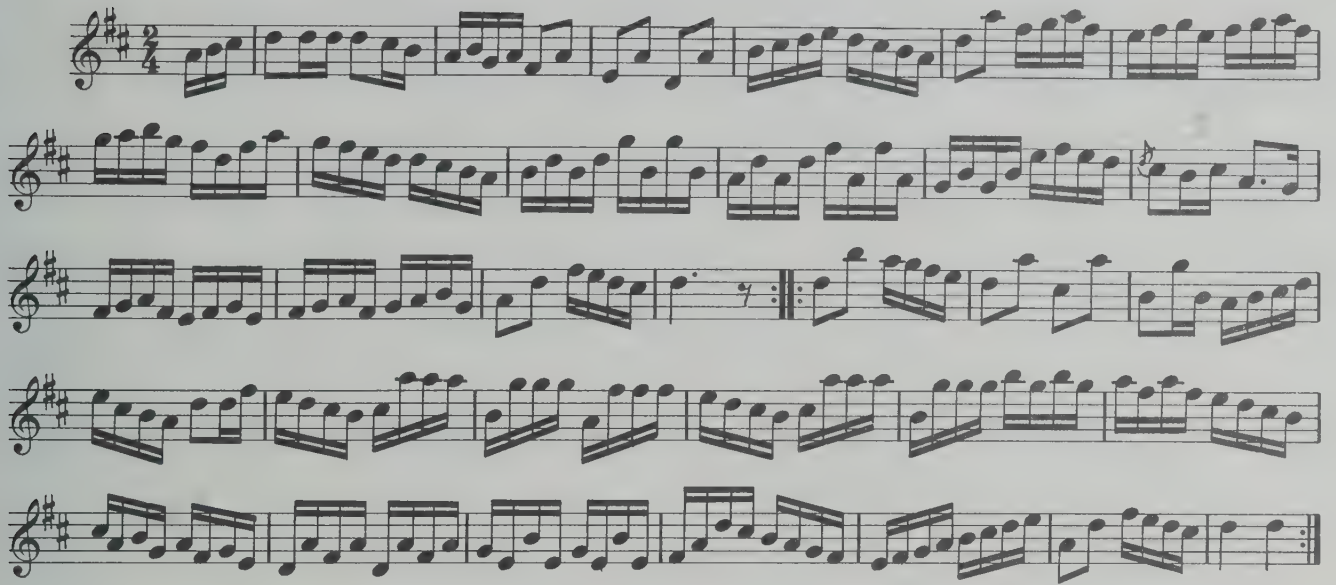
THE GRASSY TURF

Musical score for "THE GRASSY TURF". The piece is in 2/4 time, key of D major (two sharps). It consists of four staves of music. The notation features a mix of eighth and sixteenth notes, with some triplet markings. The melody is lively and rhythmic. The piece concludes with a double bar line.

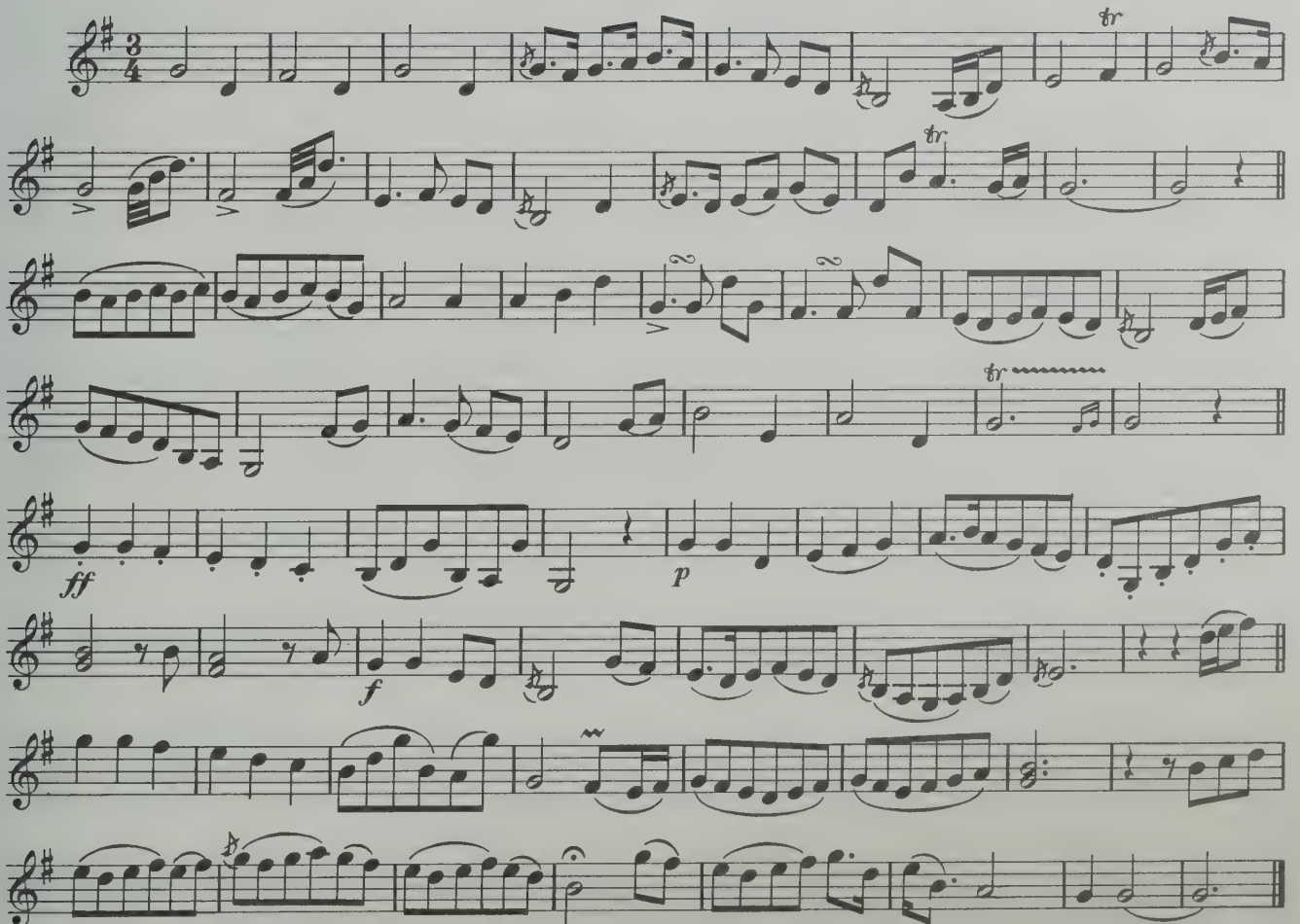
O'CAROLAN'S RECEIPT FOR DRINKING

Musical score for "O'CAROLAN'S RECEIPT FOR DRINKING". The piece is in 2/4 time, key of D major (two sharps). It consists of four staves of music. The notation is primarily composed of eighth and sixteenth notes, creating a fast-paced, rhythmic melody. The piece concludes with a double bar line.

O'CAROLAN'S CONCERTO



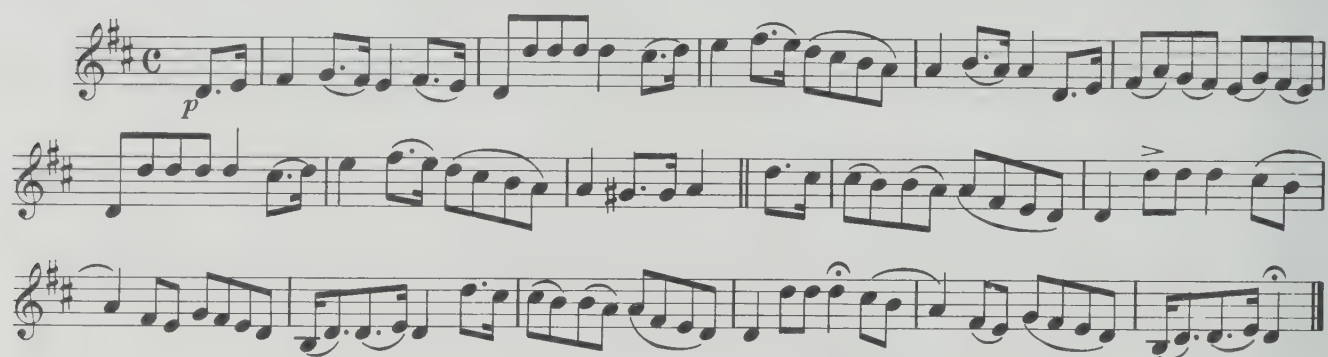
THE FAIRY QUEEN



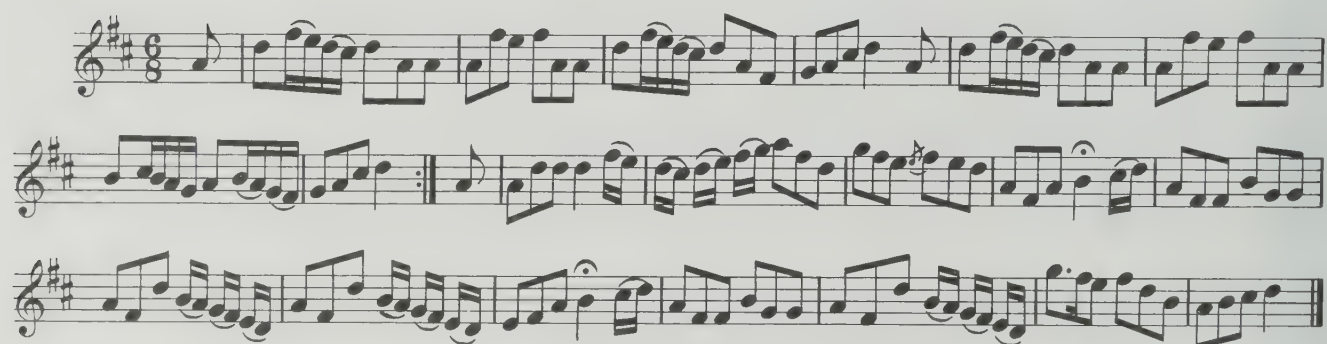
BEAUTY IN TEARS



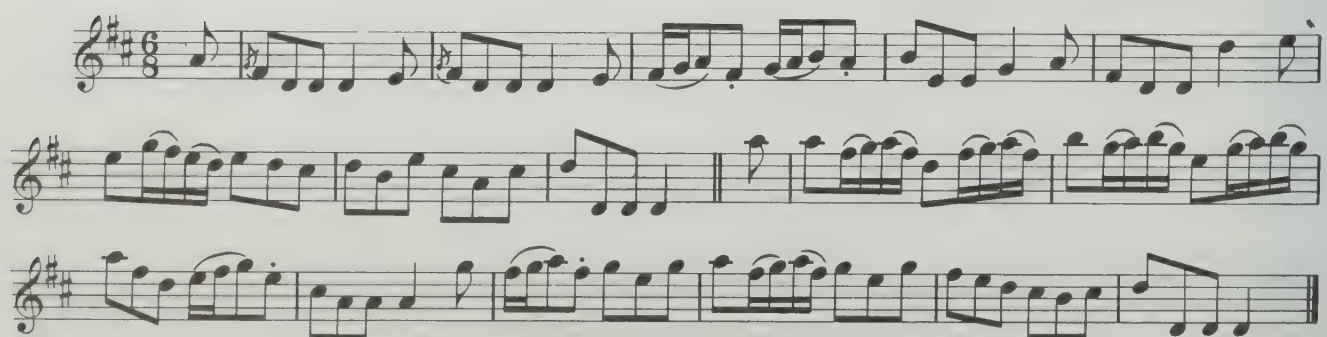
THE MORNING OF LIFE



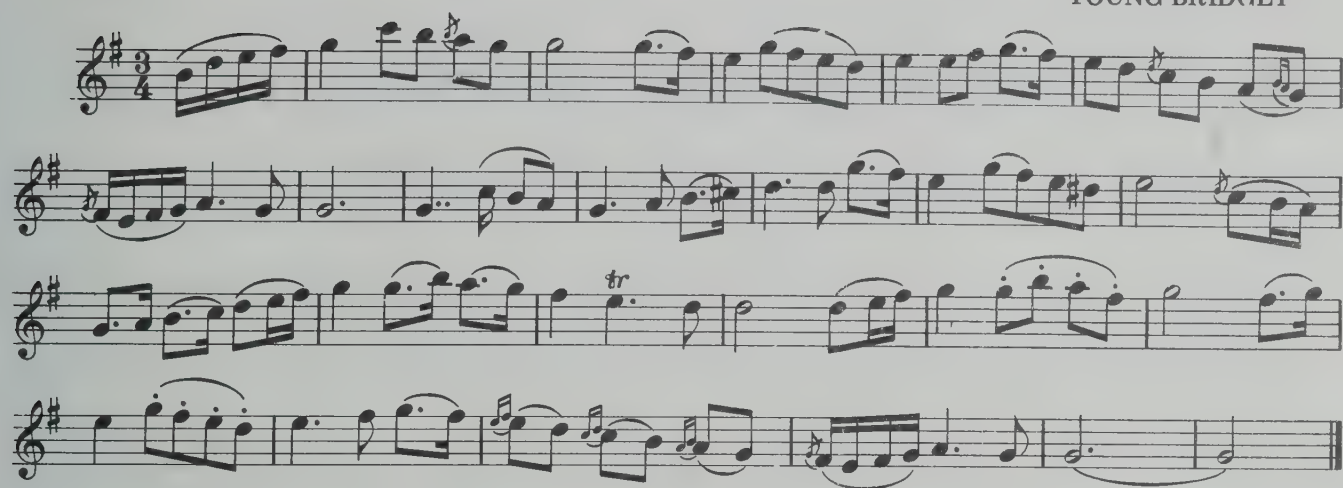
THOMAS LEIXLIP THE PROUD



BUMPER SQUIRE JONES



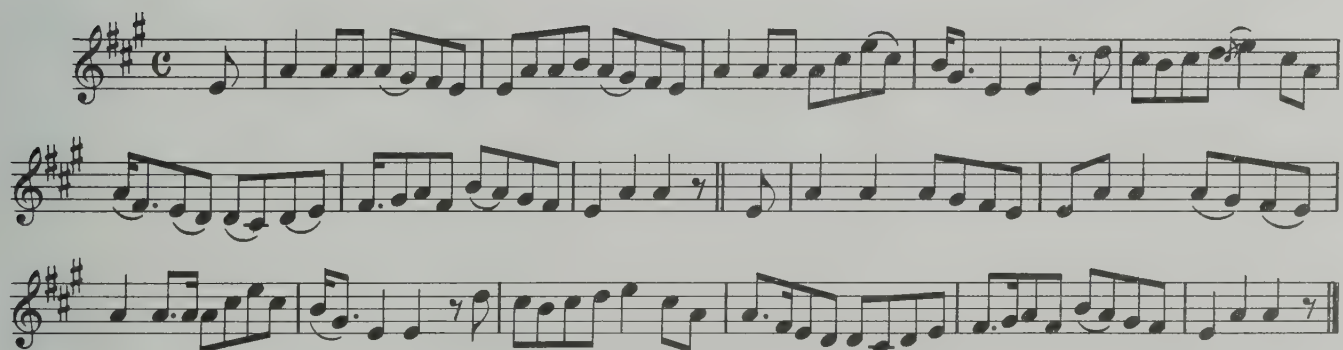
YOUNG BRIDGET



PRINCESS ROYAL



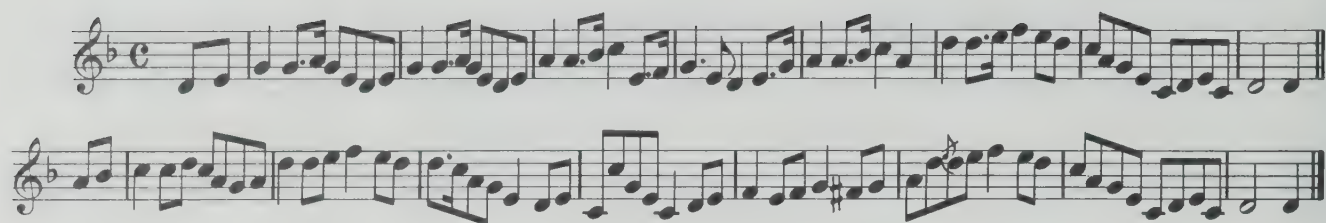
EVELEEN'S BOWER



THE DAWNING OF THE DAY



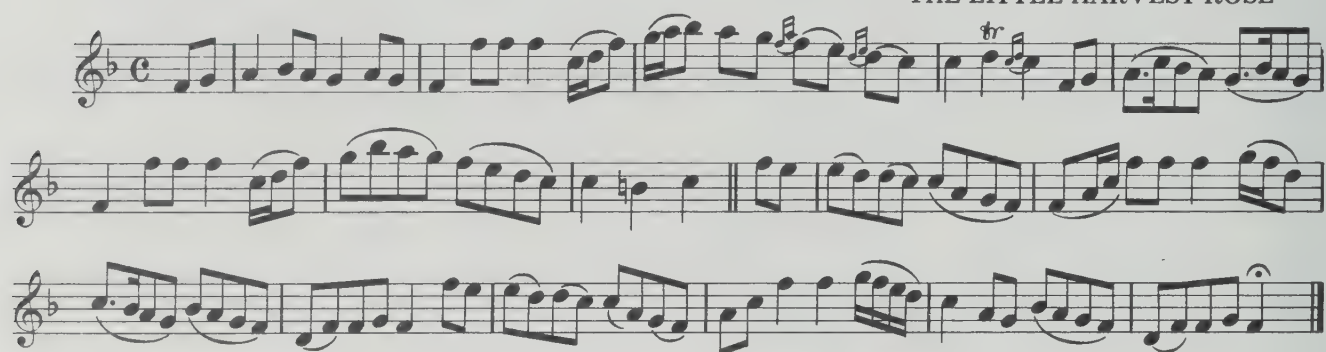
WINNIFRED



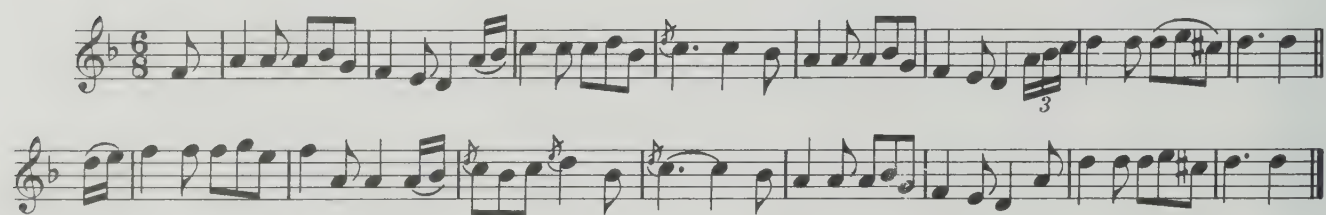
JOHN O'REILLY THE ACTIVE



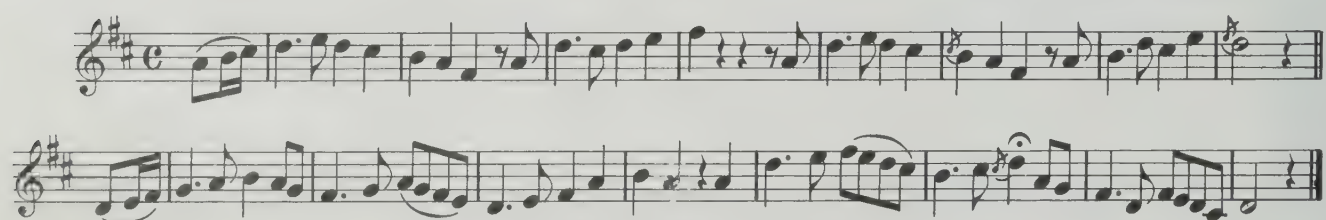
THE LITTLE HARVEST ROSE



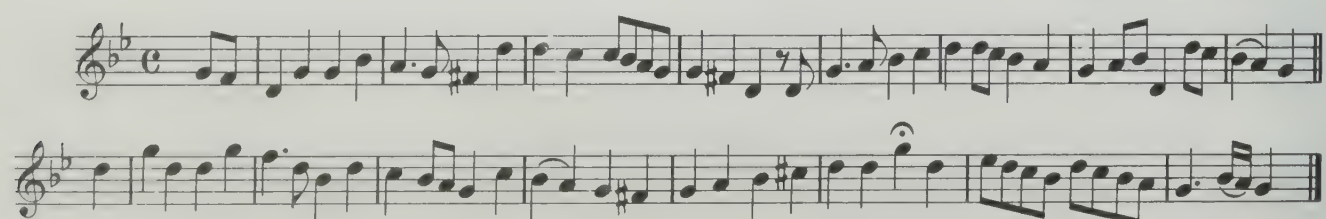
MY DERMOT



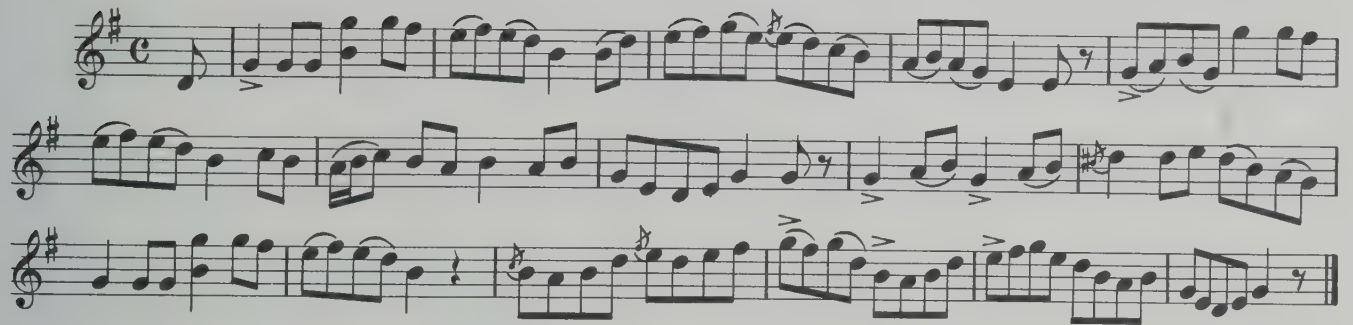
THE GENEROUS WOMAN



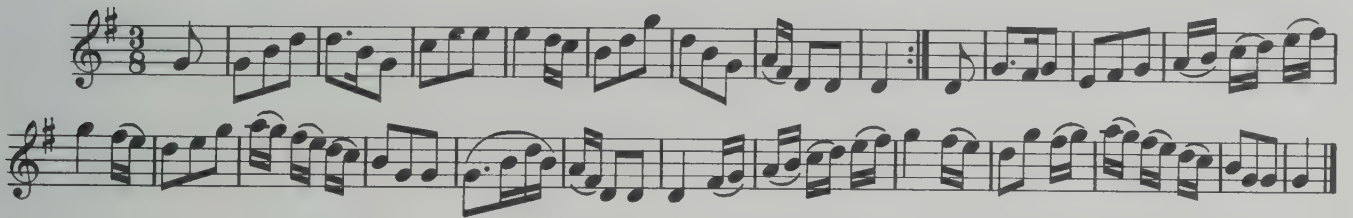
ABIGAIL JUDGE



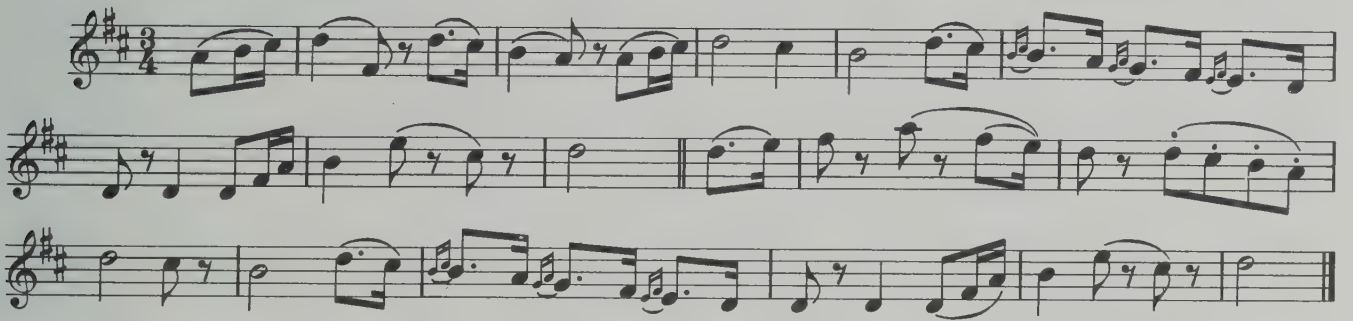
YOUNG WILLIAM PLUNKETT



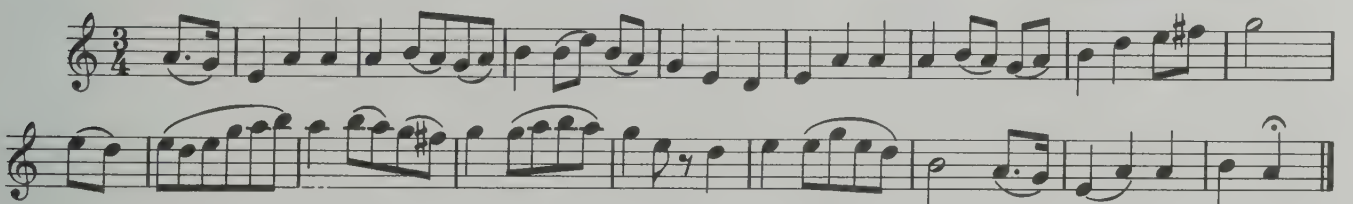
ONE BOTTLE MORE



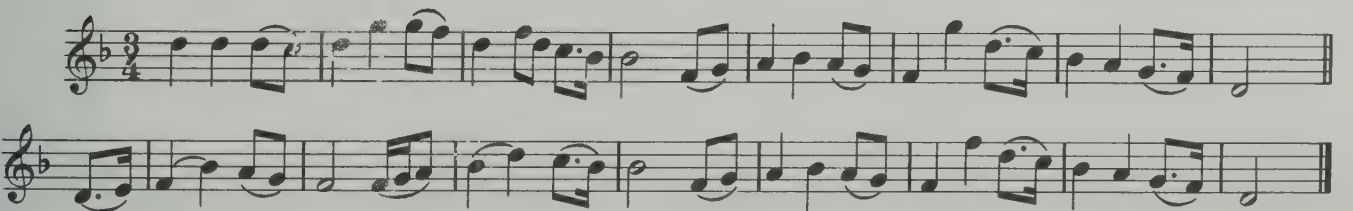
CATHERINE NOWLAN



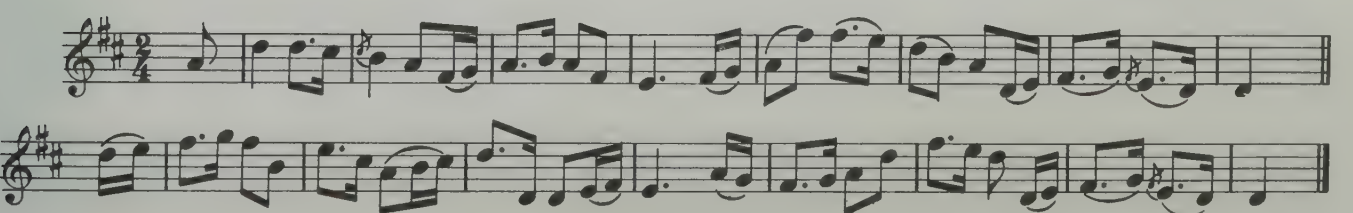
DERMOT O'DOWD



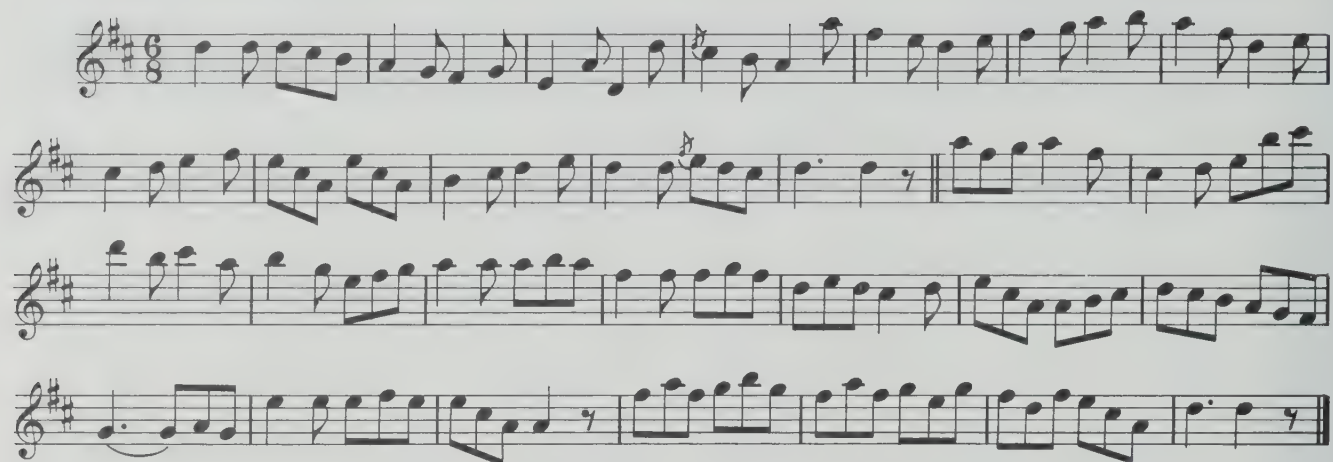
ISABELLA BURKE



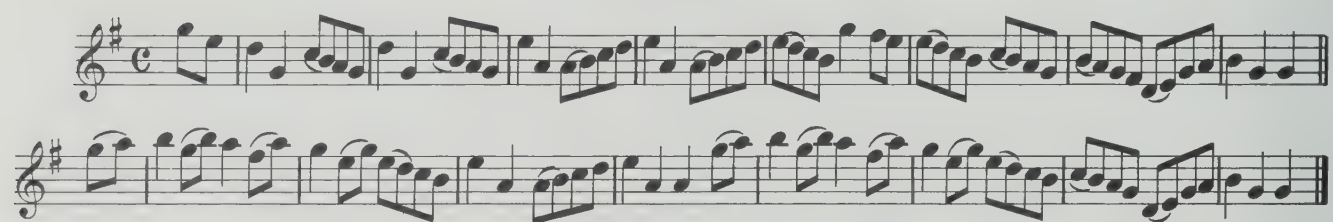
BLIND MARY



PLANXTY JOHNSTON



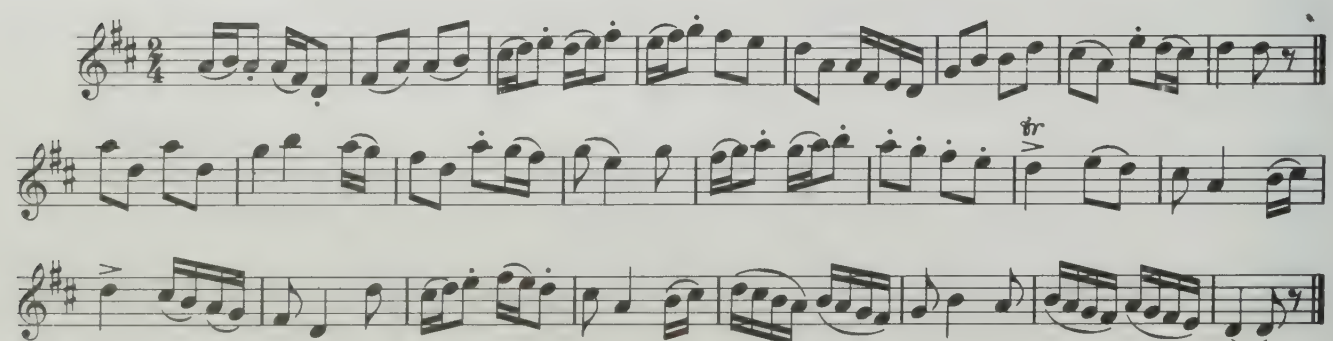
PLANXTY GEORGE BRABAZON



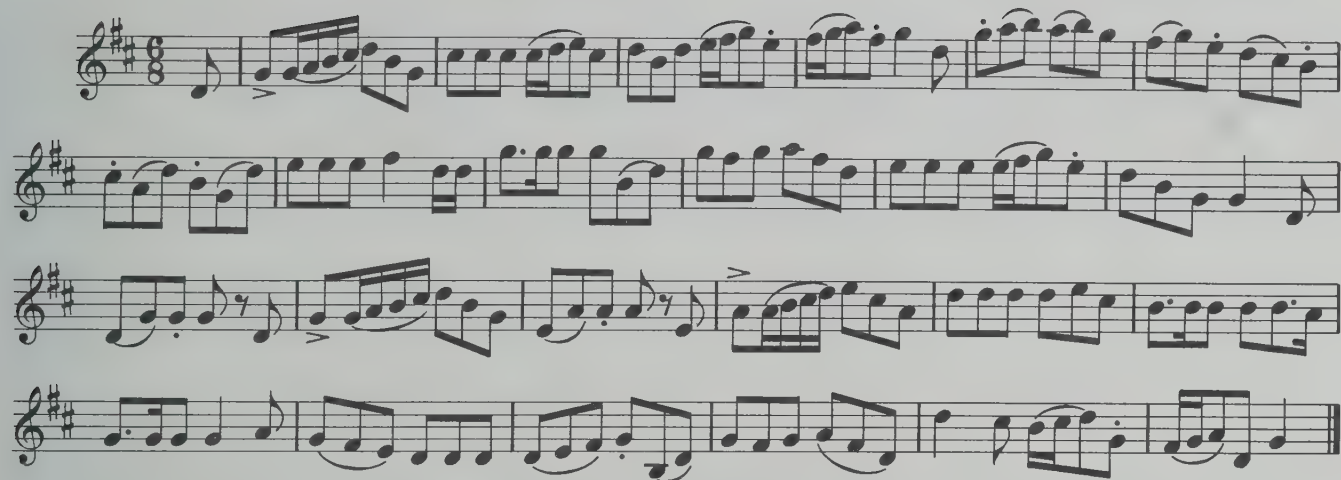
PLANXTY NANCY McDERMOTT



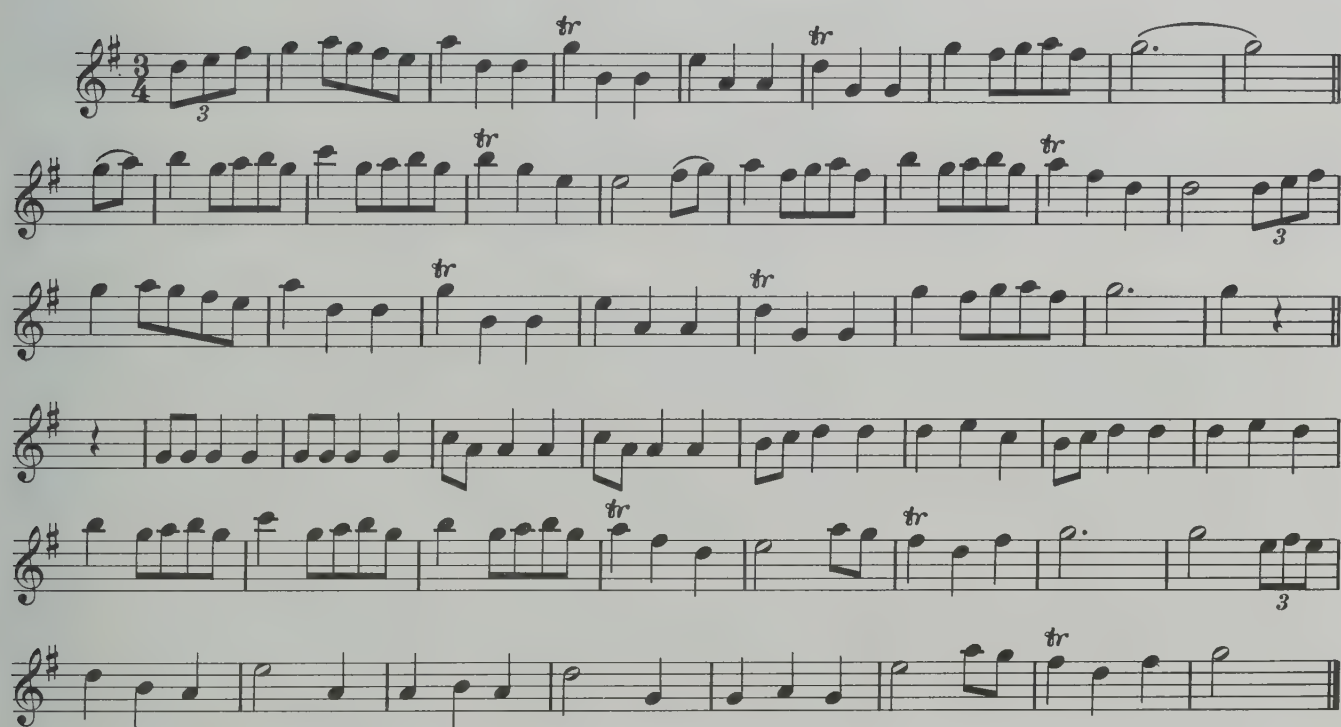
PLANXTY MADAM MAXWELL



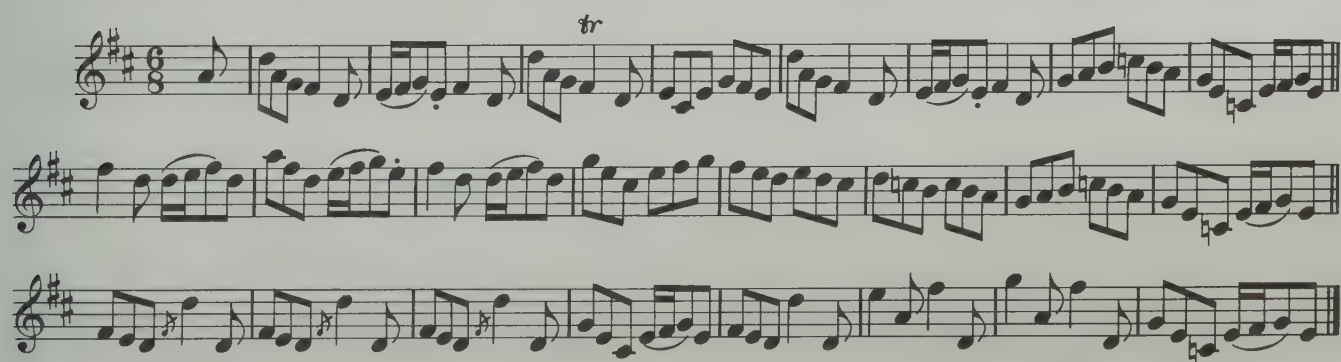
PLANXTY O'ROURKE



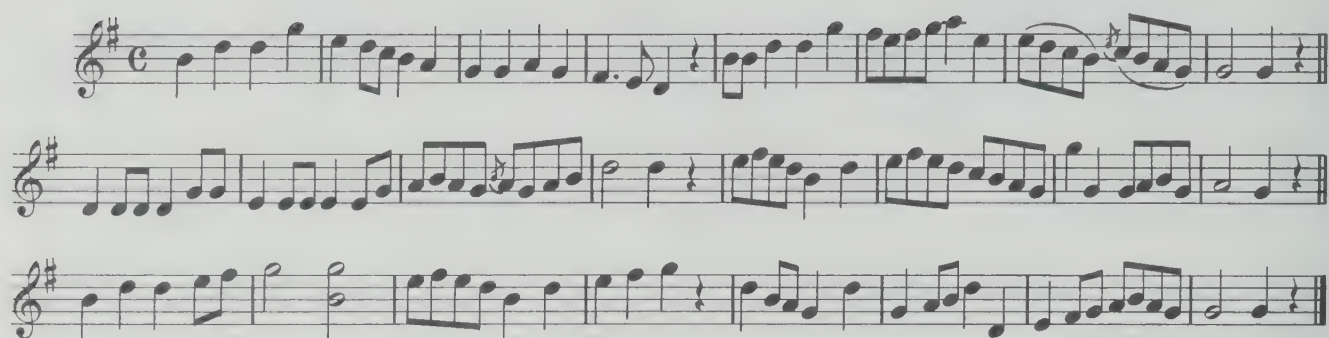
PLANXTY DOBBINS



PLANXTY MARY O'NEILL



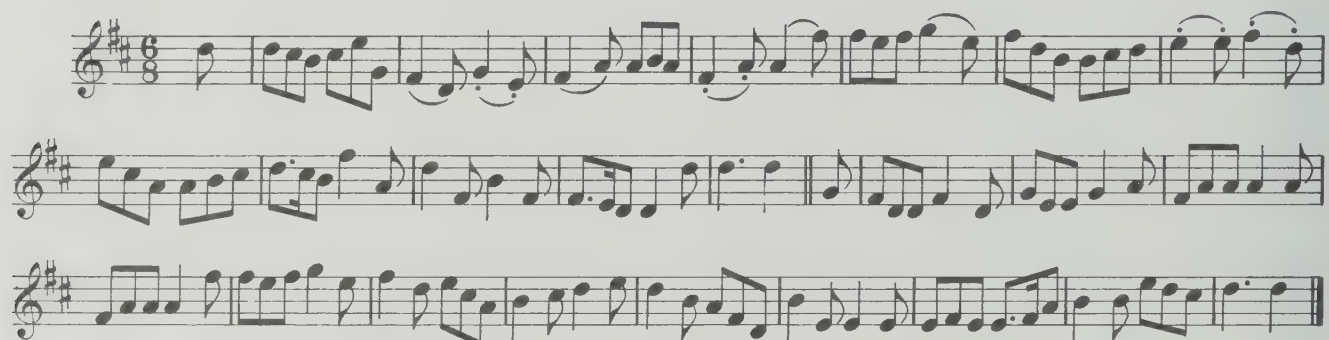
PLANXTY KITTY O'BRIEN



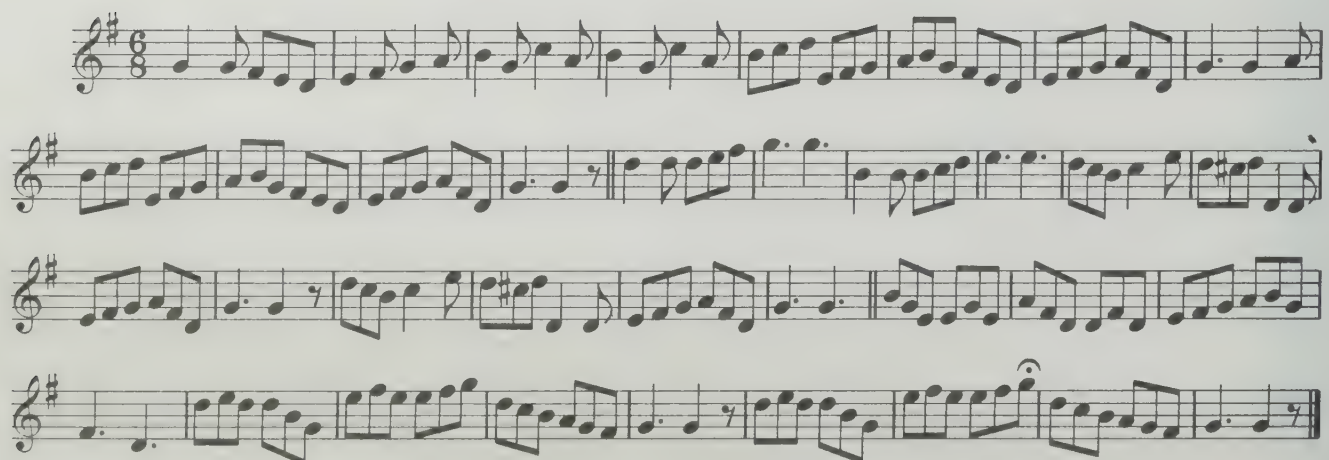
PLANXTY BURKE



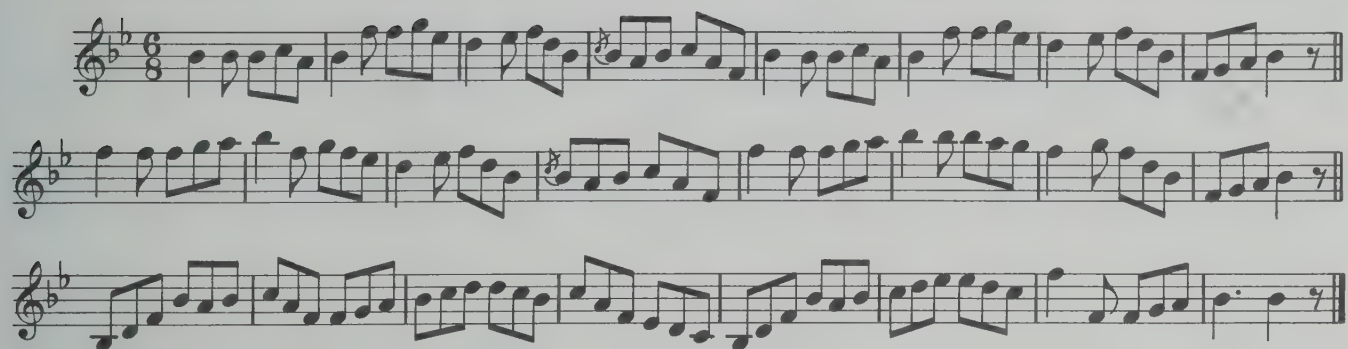
PLANXTY O'REILLY



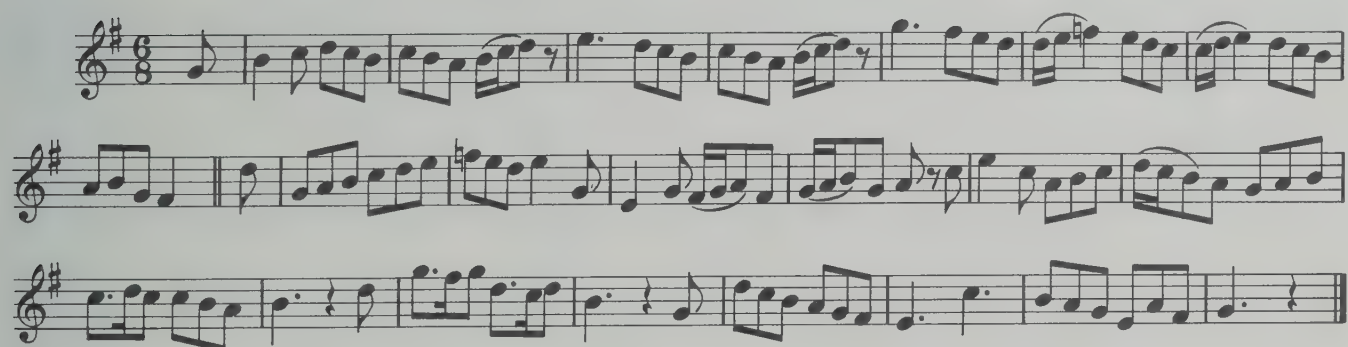
PLANXTY MRS. O'CONOR



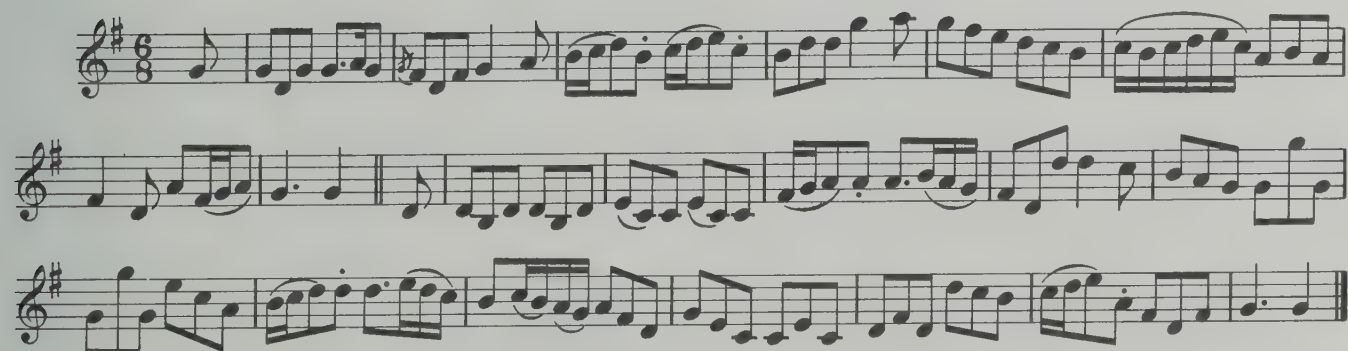
PLANXTY DENIS O'CONOR



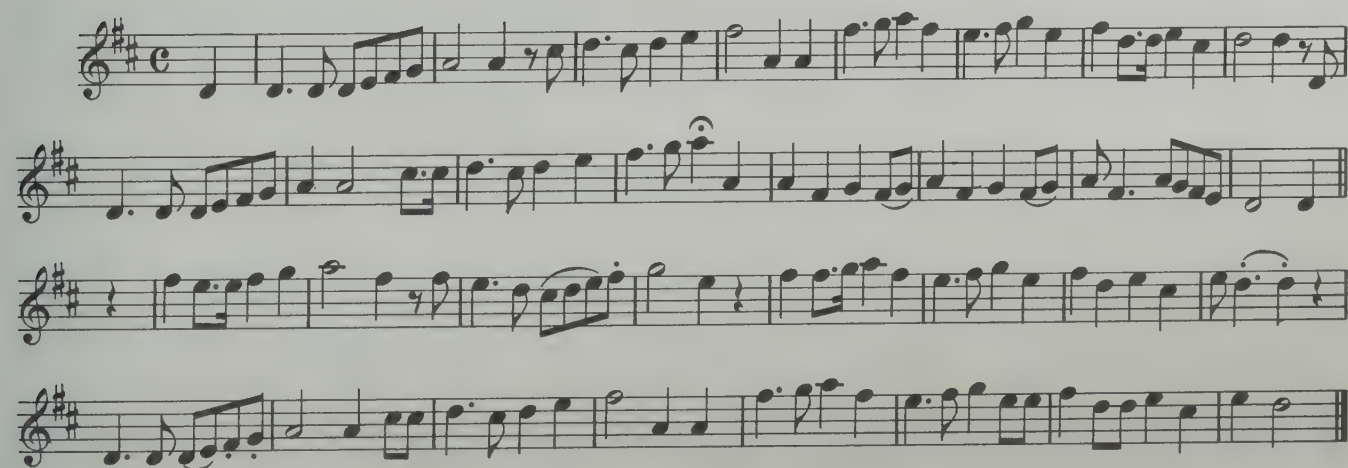
PLANXTY O'CAROLAN



PLANXTY O'FLYNN



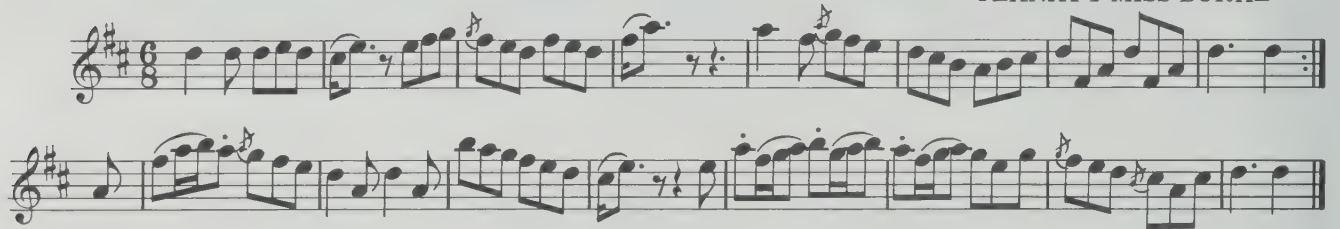
PLANXTY SUDLEY



PLANXTY CHARLES COOTE



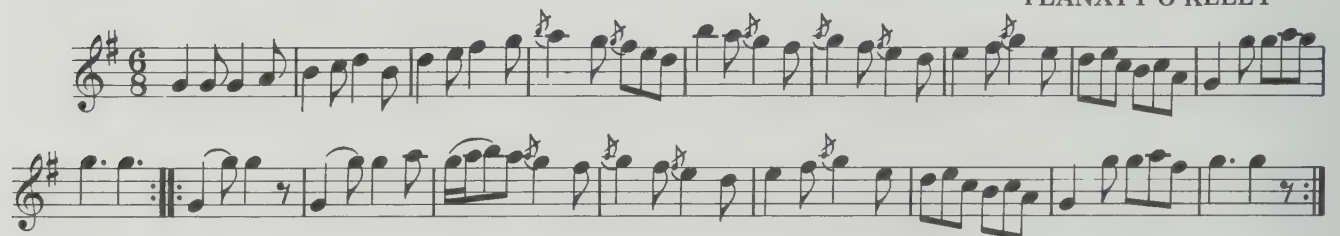
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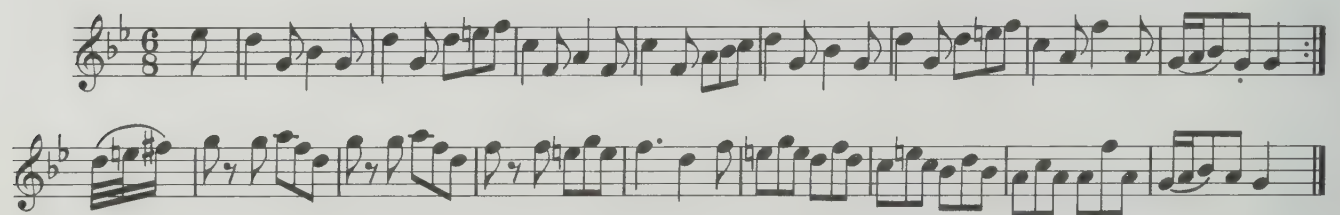
PLANXTY FANNY POWERS



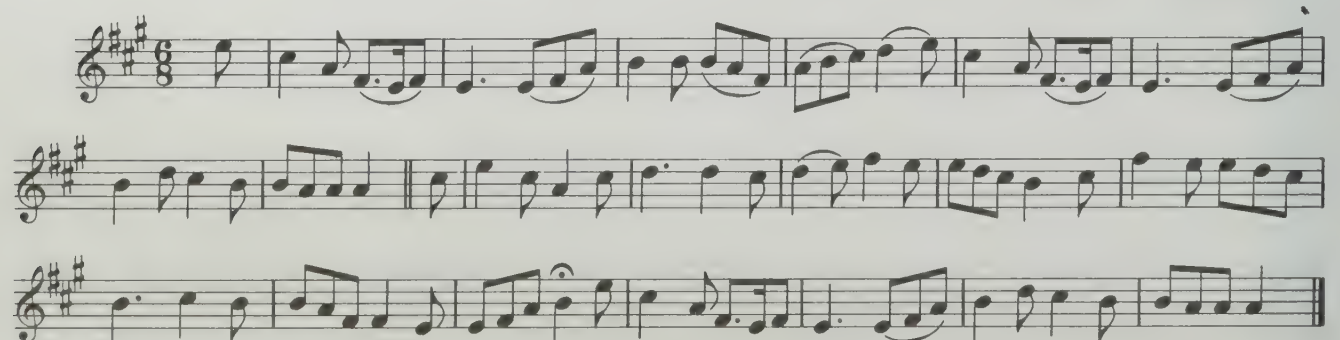
PLANXTY O'KELLY



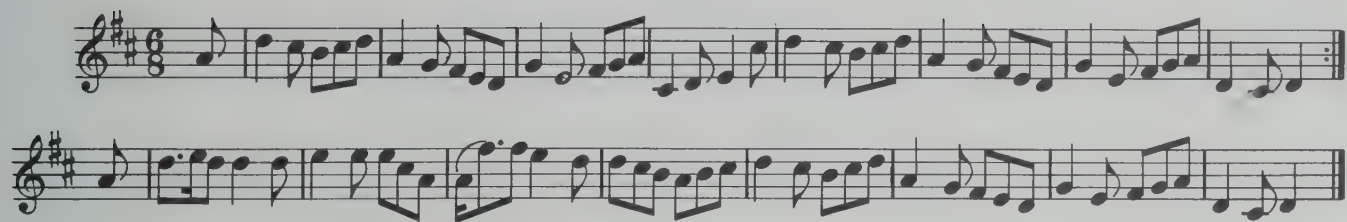
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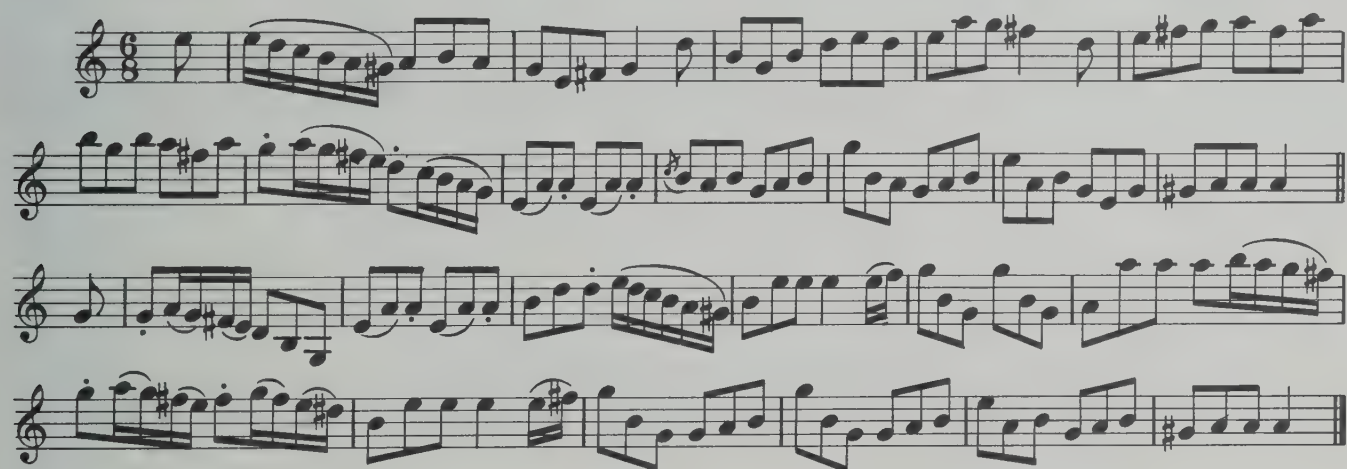
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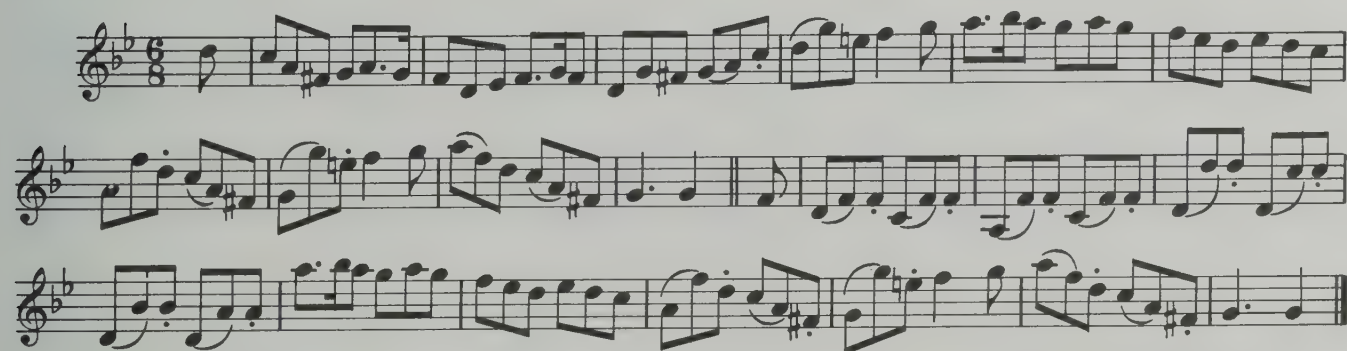
PLANXTY IRWIN



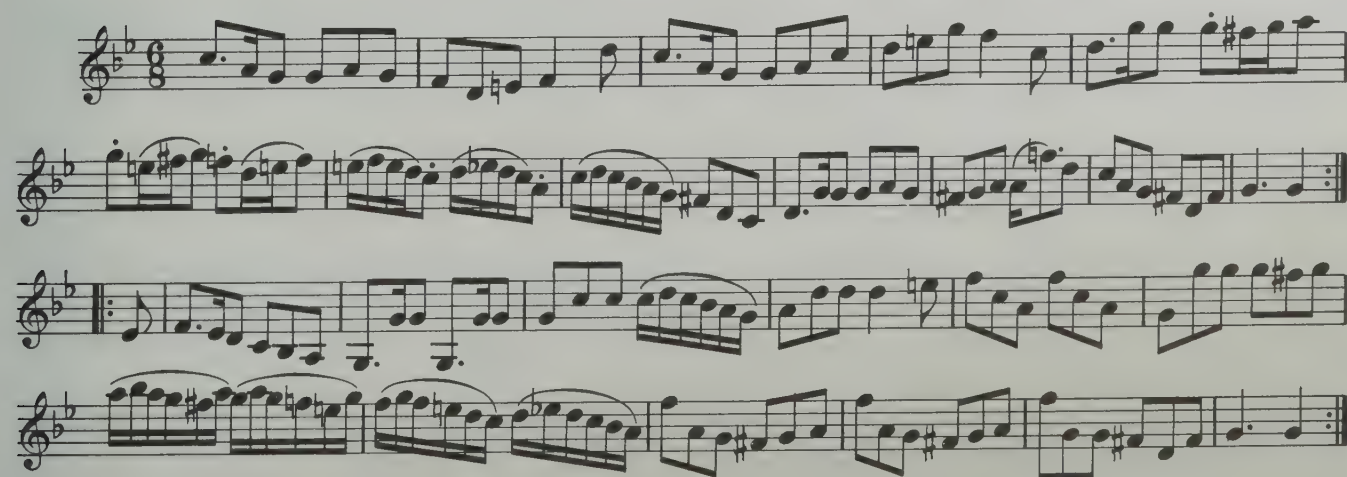
PLANXTY TOBY PEYTON (1ST SETTING)



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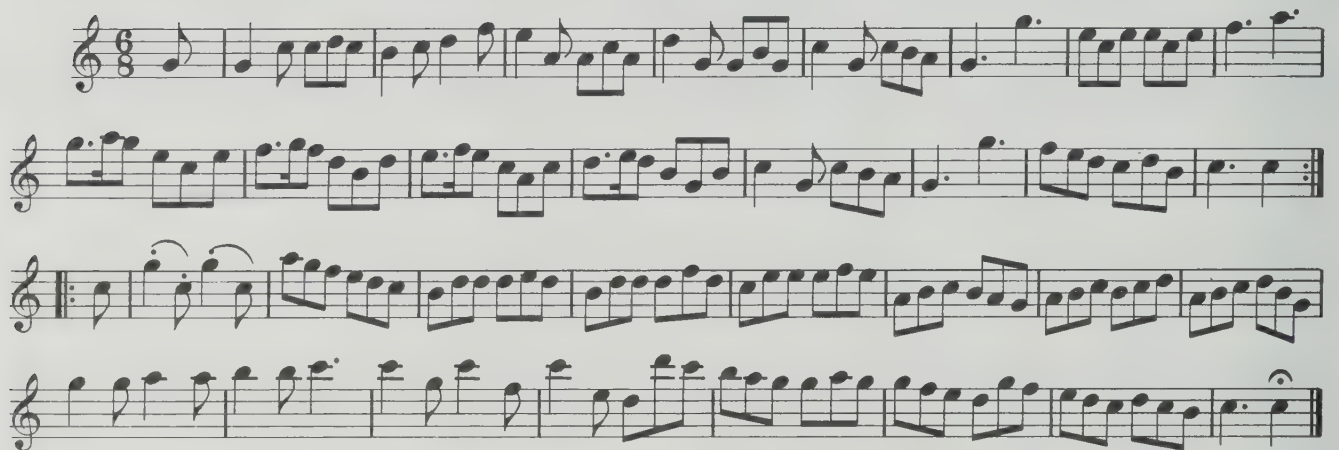
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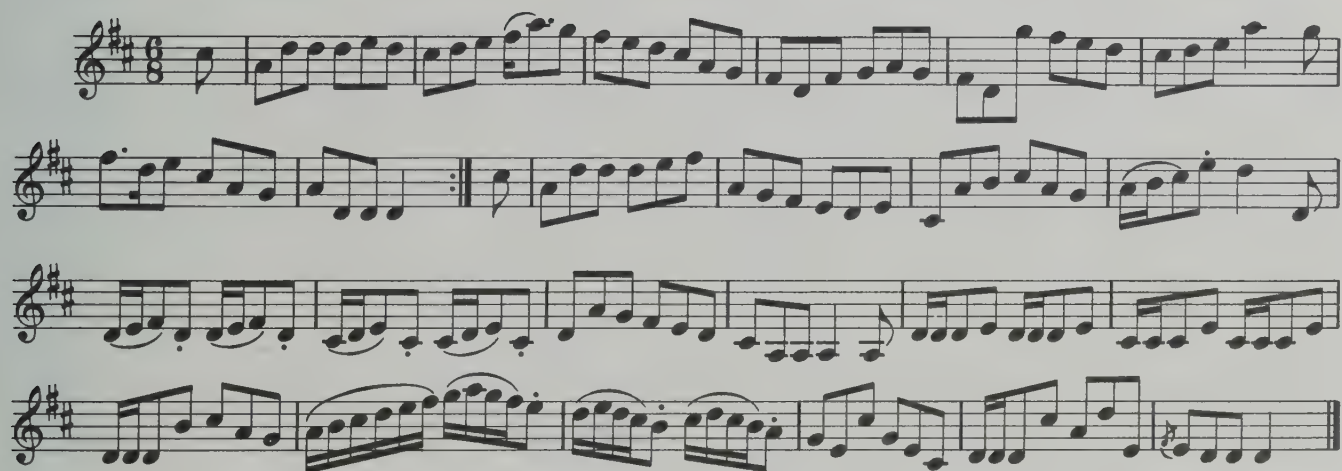
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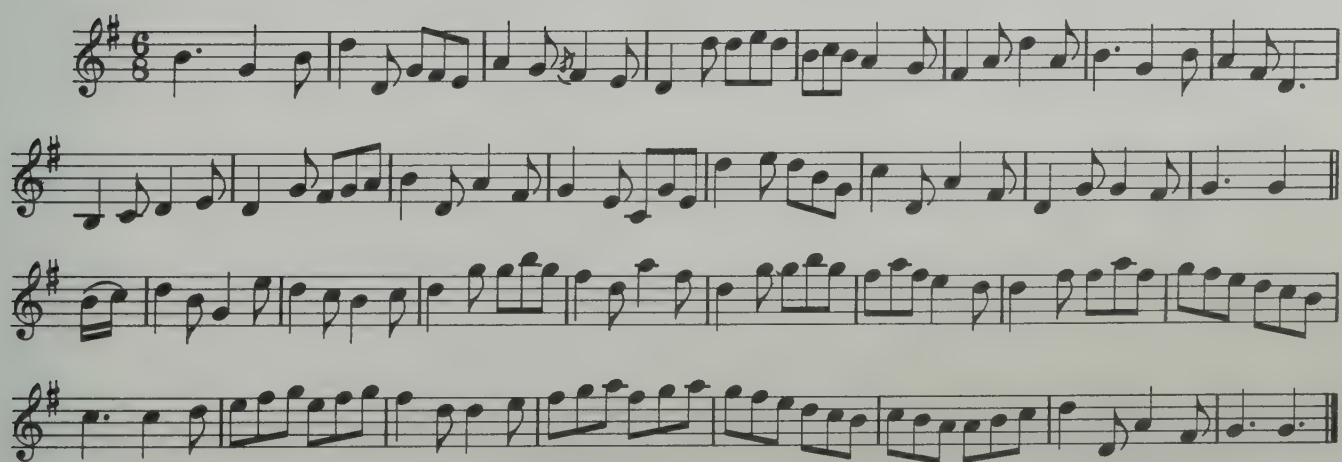
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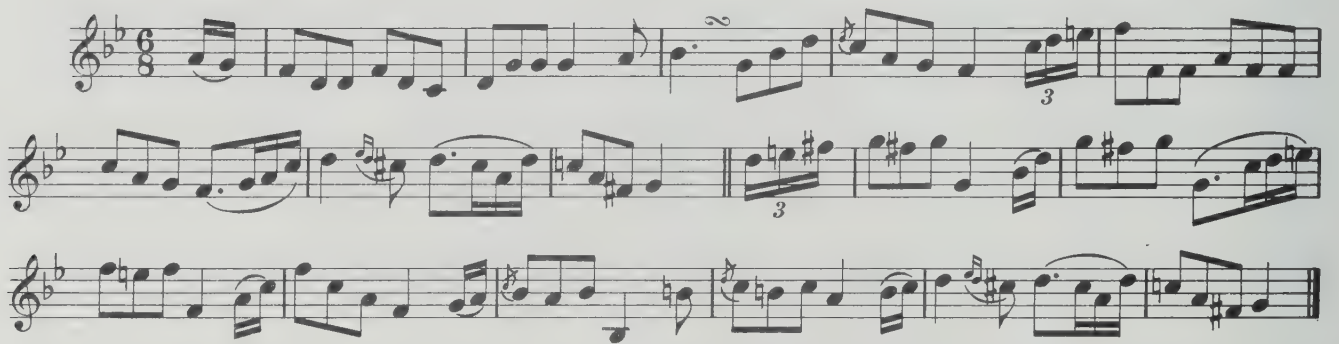
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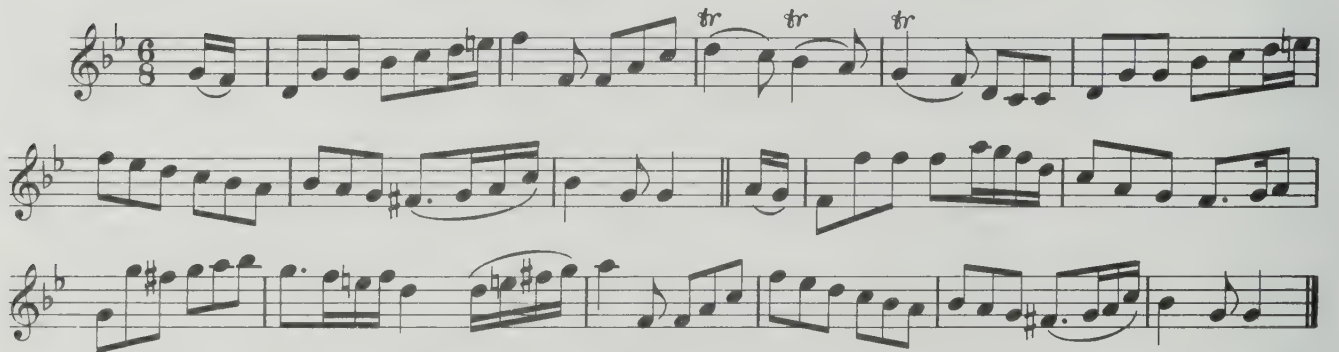
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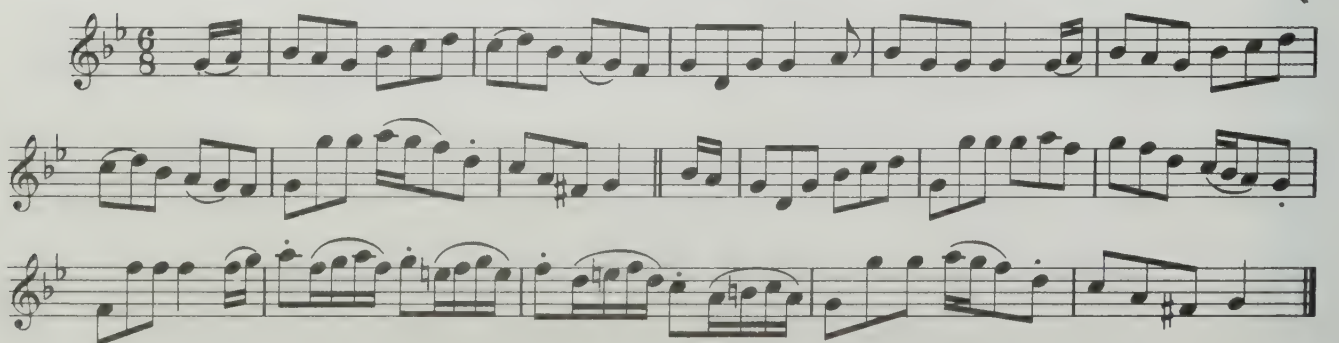
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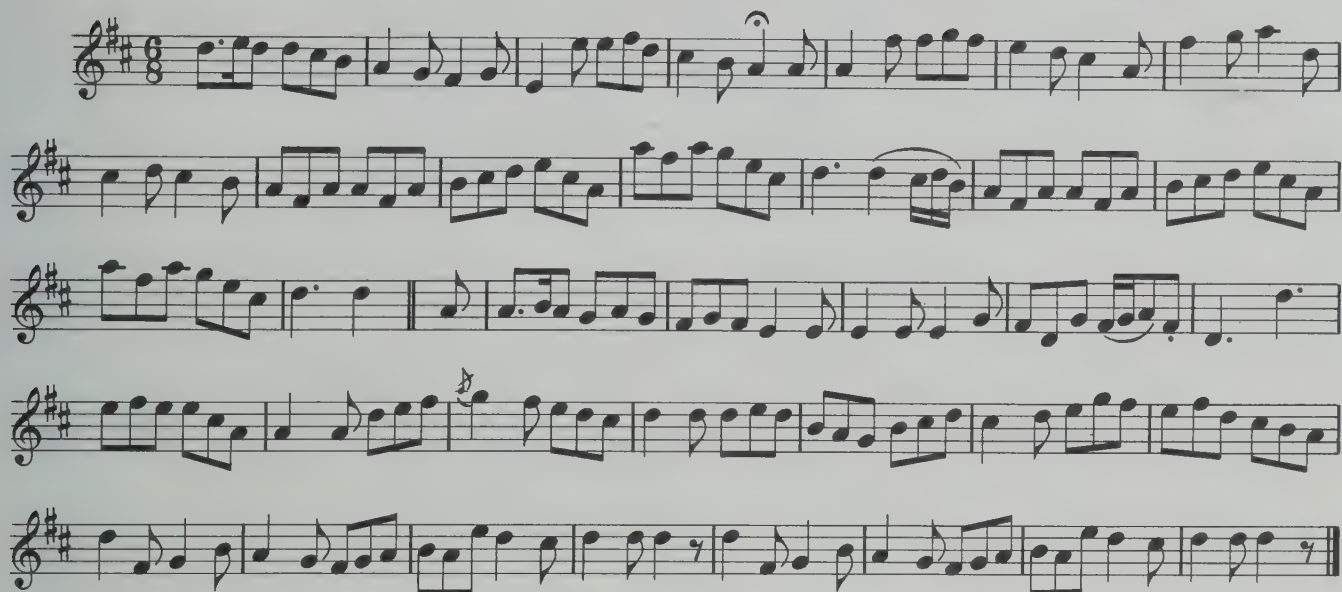
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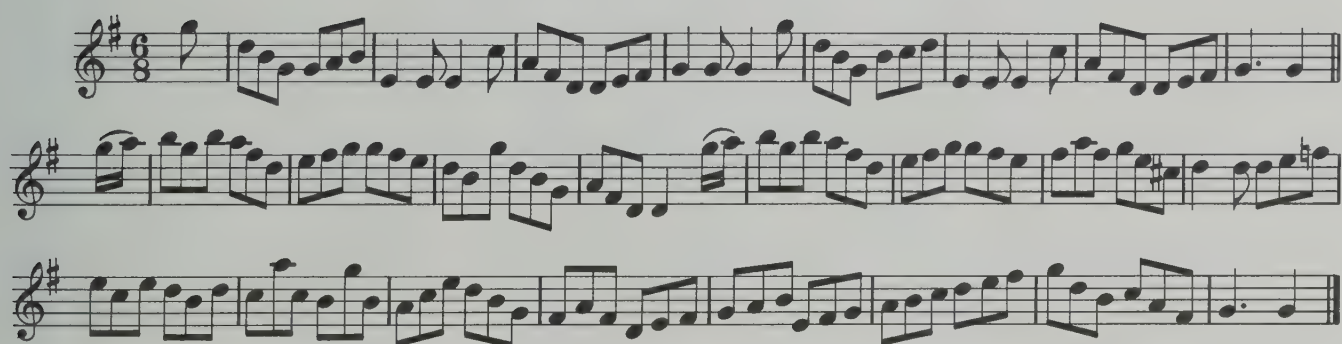
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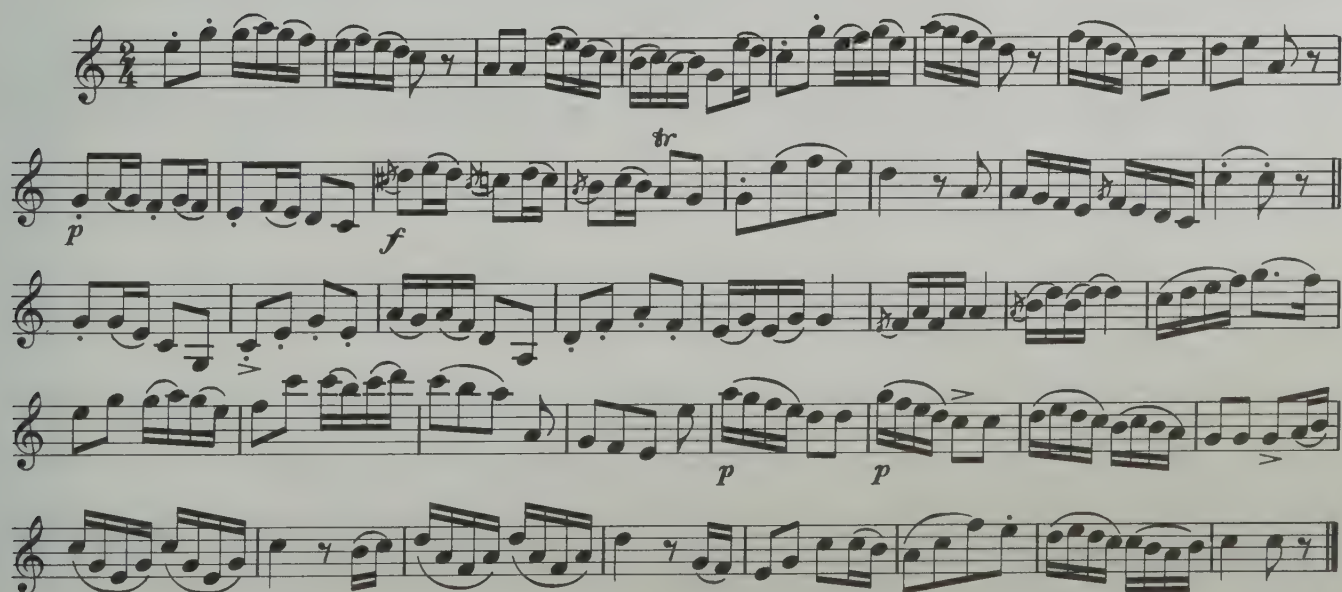
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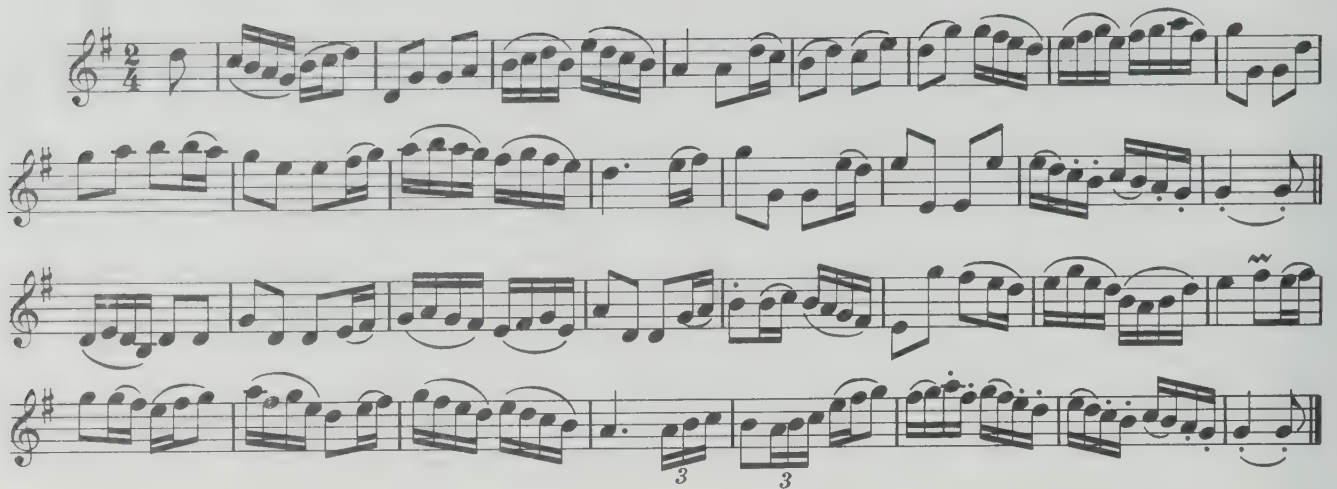
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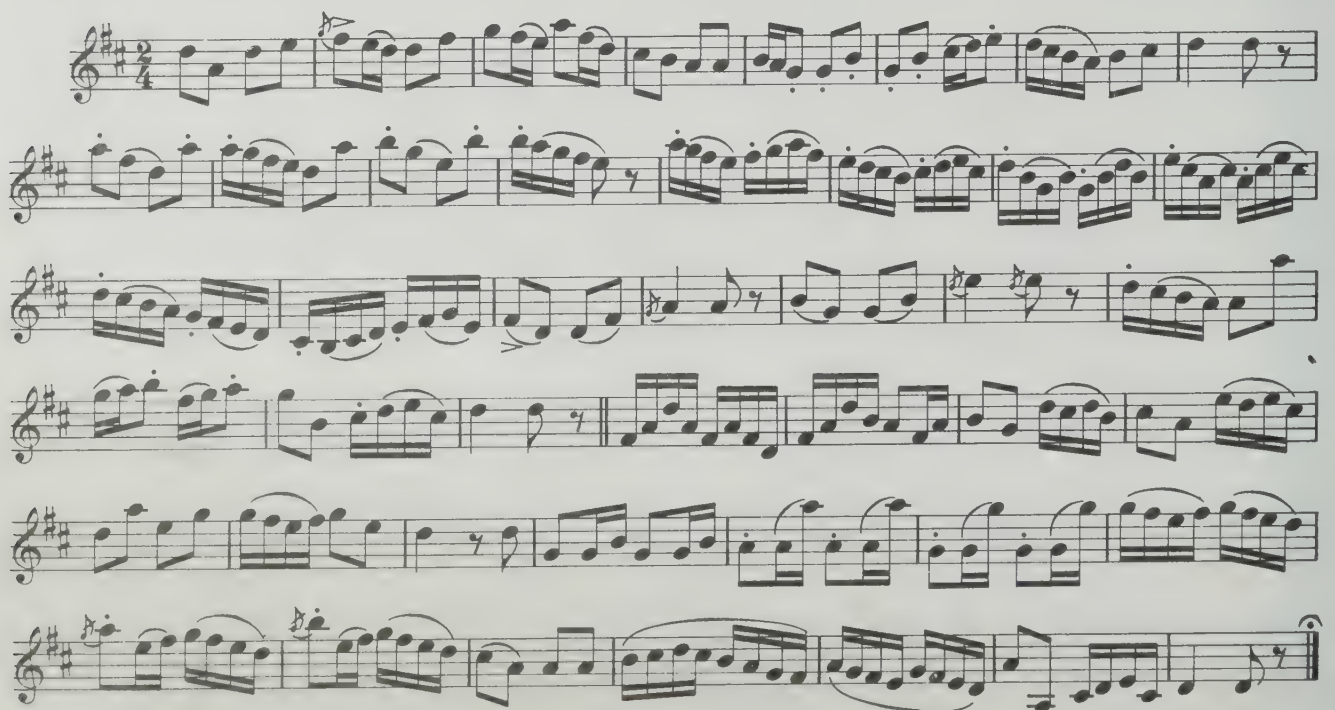
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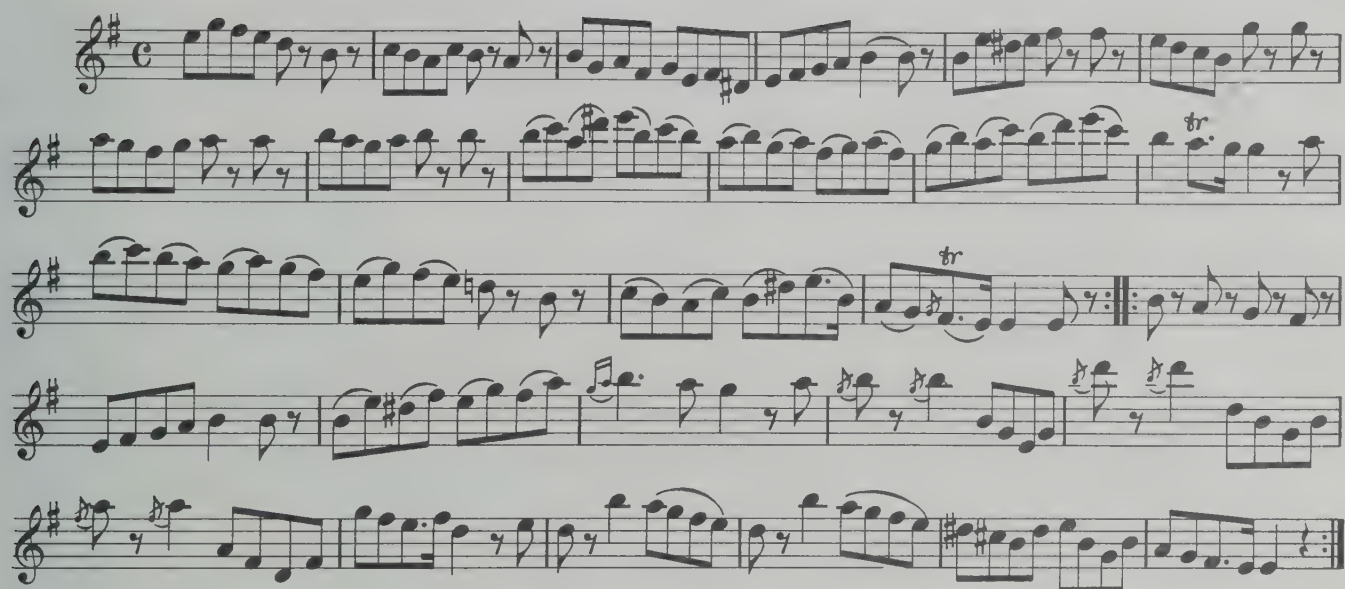
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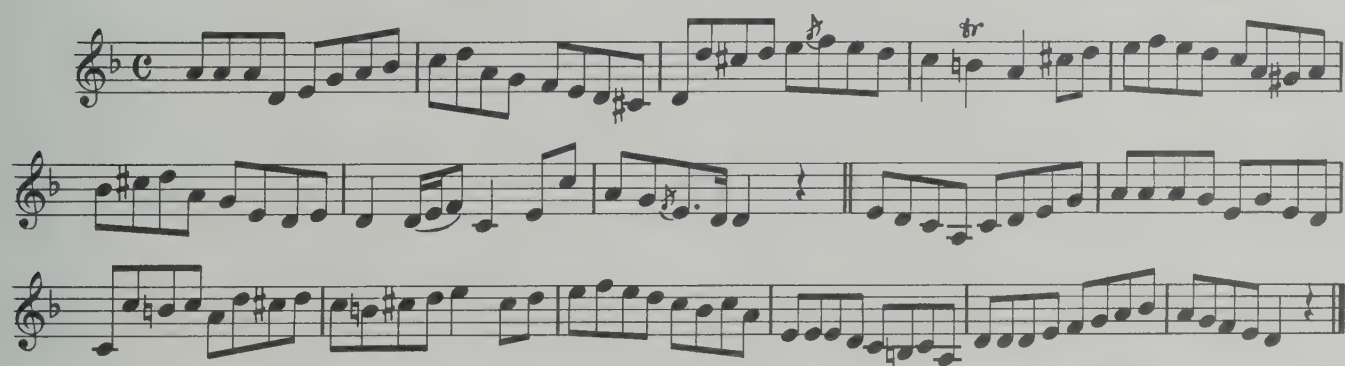
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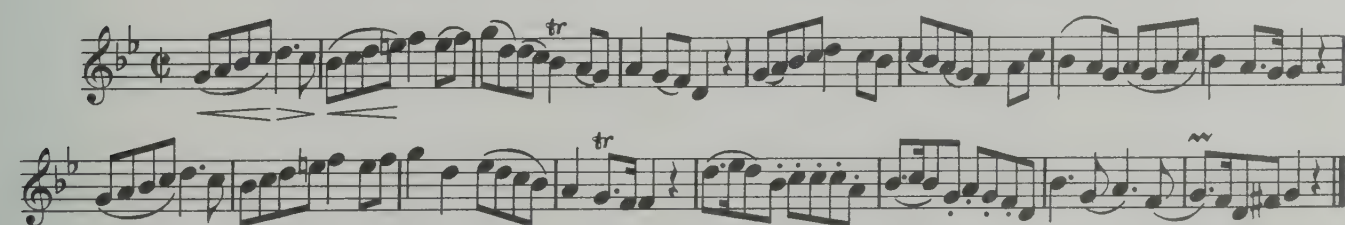
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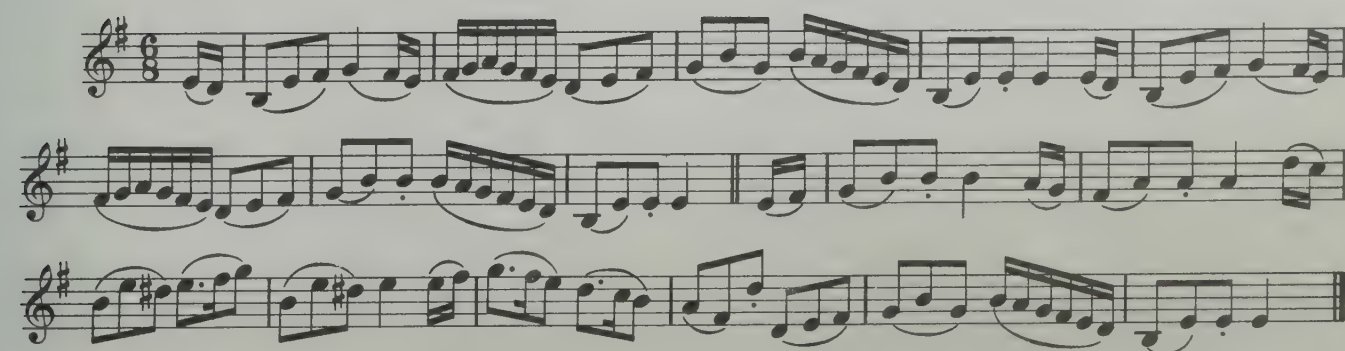
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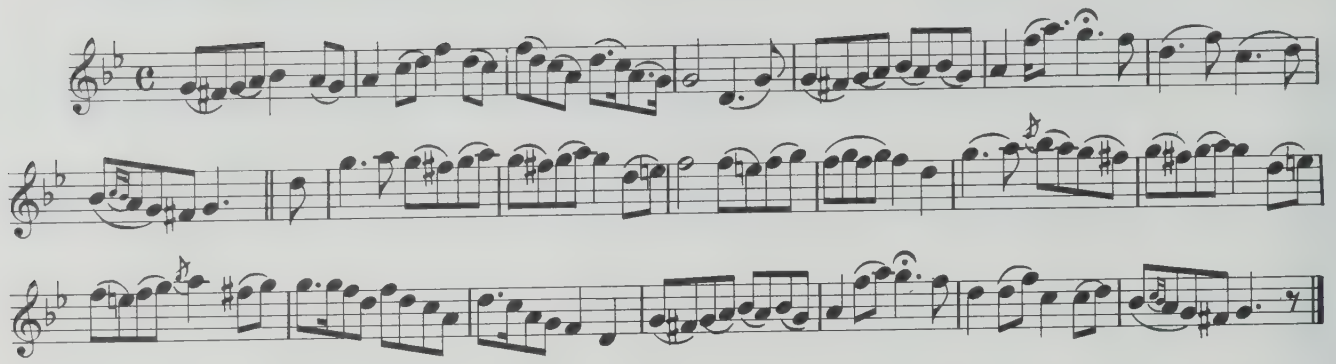
THE LAMENTATION OF OWEN ROE O'NEILL



CAPTAIN O'KANE



O'CAROLAN'S FAREWELL

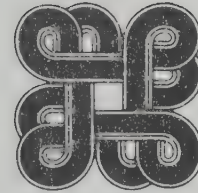


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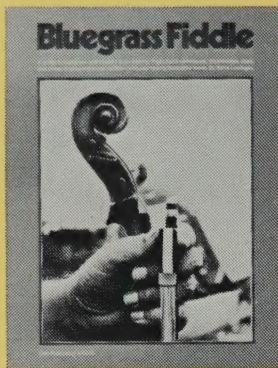
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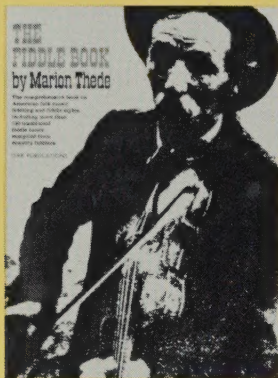
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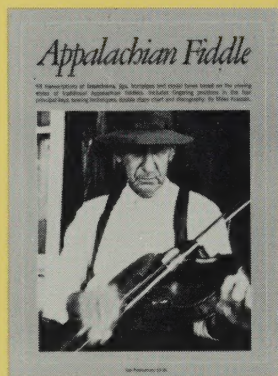
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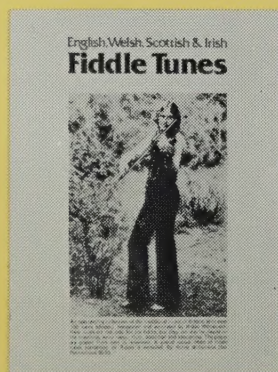
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